

Pringle
COMPLETING 50 YEARS



WINTER, 1985

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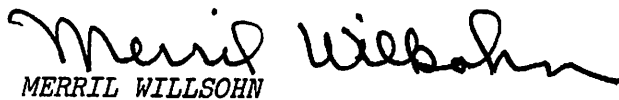
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SPECIAL NOTICE TO OUR MEMBERS IN ENGLAND: MANY OF YOU HAVE WRITTEN TELLING OF THE COSTLY BROKERAGE YOUR BANKS ARE CHARGING FOR FOREIGN MONEY ORDERS. IF SOME ONE OF YOU WOULD BE WILLING TOTAKE ON THE TASK OF COLLECTING DUES FROM ALL OUR ENGLISH MEMBERS, AND TRANSMITTING THE MONEY IN ONE REMITTANCE, WE'D LIKE TO HEAR FROM YOU. MORE PARTICULARS IN THE NEXT ISSUE.


MERRIL WILLSOHN



vol.50 winter issue, 1985 no.2

TABLE OF CONTENTS

IN MEMORIAM.....	4 - 5
EDITORIAL COMMENT.....	6 - 9
BING'S OSLO APPEARANCE..... <i>LARS ROTH</i>	10 - 11
BING, BUDDY, AND FRIENDS..... <i>RUSSELL RULLMAN, KEN W. CROSSLAND</i>	12 - 16
THAT MAGNIFICENT DISCOGRAPHY WINDS UP..... <i>WAYNE L. MARTIN AND ASSOCIATES</i>	17 - 40
NO COMMENT.....	41
WHO SAYS SO.....	42 - 44
BING'S STAR SHINES BRIGHT..... <i>WILL FRIEDWALD</i>	45
MISTER SATCH AND MISTER CROS.....	46 - 58
IT STARTED WITH BING.....	59 - 63
BOOKS AVAILABLE.....	64
EDDIE LANG PHOTO PAGE.....	65

Please address all inquiries to

BINGANG
Post Office Box 8283
Sacramento, California 95818

IN MEMORIAM

September 3, 1985

Alston W. Sutton
President, Club Crosby
Sacramento, California

My Dear Mr. Sutton:

It is with the greatest regret that I inform you of the death of my son, Gordon Vogt of a brain tumor on July 10; he had been struggling with this condition for over five years; he underwent maximum radiation therapy in 1983. It took him a year to recover from the debilitating effects of that treatment but during the 12 months previous to his death he was so healthy appearing and in such good spirits that we and the doctors were beginning to have hope that a complete cure had been effected.

However, on June 18, while the Rainbow Gardens Jazz Orchestra was performing at the Toronto Jazz Festival, his voice failed him and he had to stop. Apparently the tumor had started to grow wildly, and he was gone in three weeks.

We find some consolation in the fact that his end was mercifully quick, with little pain, and that he died with dignity. Most of his organs were donated to other people, in particular his heart was very successfully transplanted to a young man of 25. His memorial service was held on July 15 at St. James' United Church, Waterdown; I include a copy of the tribute from his family that was read at the service. He was cremated and his ashes were buried at the place he loved the most - our cottage in the Muskoka Lakes.

On Friday, July 26 a memorial party in celebration of his life was held at the Toronto Workshop Theater; it was sponsored by the Theater, the Rainbow Gardens Jazz Orchestra and the Canadian Broadcasting Corporation for whom he had served for several years as a theater critic. Over 300 of his friends attended; they danced, recalled the happy times with Gordon, and generally paid tribute to a loving person.

He leaves behind myself, his mother Ruth, two brothers, David and Bruce, a sister Lynn and the greatest number of loving friends and relatives that I have ever known one person to have.

Yours sincerely,

(Signed)

Arthur F. Vogt

the tide goes out

round and they

Hey!

Dud, it's a

Wherever he went there was music, there was laughter, there was love.

And what a love was his! Within the family it was his love above all that welded us into a unit, warmly together in times of joy and stress. He loved us more than we probably deserved, but his love was so sincere that we strove all the more to merit it! And he had a wonderful faculty for forming friendships that were strong warm and deep; so strong indeed that all his friends seemed to become members of our family.

There was laughter. At parties, birthdays, Christmas he entered into the celebration and the fun with a joy and enthusiasm that was almost child-like. How he caused and led the merriment! And yet his laughter though hearty, was never unkind. It was joyous but never derisive; innocent and never affected or snobbish.

There was music. He loved music in all its forms, especially family music, and how he loved to sing! Because he loved to sing, people loved to hear him sing. His songs, whether they were amusing, serious or tender, came across with an honesty that always made them touch our hearts.

Yes, wherever he was there was music, there was love, there was laughter.

We're happy that we have so much of his music to keep with us; the memory of his love will always sustain ours; and when the pain has passed a little and when we recall our happy times together, the laughter will return.

let's talk it over -----

Well, topic one for this issue is the coming departure of your editor and president; it is time for some one younger, and more talented, to take over and continue the tradition of the last 50 years - a club and a magazine dedicated to the artistry of Bing Crosby, and assuring that his music, and his memory, shall be preserved for future generations.

We have drawn some criticism for the lack of get-togethers of the members - but, as we see it, the purpose of the club is not, nor has it been, social in its make-up. The Bing Crosby Historical Society has set the pace for meetings in the United States, and other clubs, smaller in size and in goals than Club Crosby, have provided social occasions at which members can eat and drink together and regale each other with their tales of Crosby experiences. HOWEVER, such meetings do not leave anything behind for the next generation of collectors - and we have regarded the highest achievement to leave a legacy of researched and meaningful articles on what was recorded, what is or has been available, and what took place in Bing's times.

For instance, Mort Miller's evaluation of the pre-Brunswick recordings will provide those collectors who follow with an appreciation of Bing's early efforts, and how they led to his final pre-eminence as a solo artist. Mort's article was written with personal data obtained from first-hand contact with some of those who were on the band-stand with Bing. Such articles, and BINGANG has been full of them, will provide a platform for new collectors to erect their own appreciation of this era's most widely appreciated performer.

Our drive has been toward assembling all possible information on Bing and his music, while that information is still available. Hence, Russ Rullman's and Ken Crossland's research on all the recordings Bing made with BUDDY COLE. As Buddy's tapes are bought up, or inadvertently hit the rubbish heap, it becomes more and more difficult to get accurate measures of what took place. While the Buddy Cole interval was but a small part of Bing's total career, it was particularly meaningful, as it was a period in which Bing was returning to old scenes, and taking a look at new ones. Certainly Bing's and Buddy's relationship in no small way put a stamp on the over-all picture. We won't know what that stamp was, if we don't have the total picture. So, help Russ and Ken out if you can. See the note at the end of their article in this issue.

So what does all of this have to do with Al Sutton's bowing out as the editor of the foremost Bing magazine in the world? It's quite simple, really. Information must not only be carefully researched, and prepared for presentation, but it must also come to its users on a timely basis. "Timely" means when expected, and with a regularity that can be counted on. It is all well and good to say that BINGANG has come a long way in the last 6 years, but the momentum must not be lost. Collectors of my generation are passing from the scene; if BINGANG is to continue, it must be in the hands of a younger crew, whose health problems usurp responsibilities to the membership. I'd like to be remembered as a member who realized when his most useful performance would be to leave the work in more responsible and capable hands.

This is no sour grapes situation - I am physically unable to meet the challenge of what is required. It takes me longer and longer to do what I can, and I am embarrassed by my performance. Good intentions can no longer be transmuted into performance. Before I appear on the "In Memoriam" page I'd like to retire gracefully and enjoy the work of others before I leave the scene.

Now, this will not be an involved process. Using a word I have long treasured (and so seldom find an opportunity to use) this will be my penultimate issue of BINGANG. In the next issue, we'll give details of your new officers, who will be selected in accordance with the provisions of our constitution and by-laws.

I was made all the more aware of the fact that time was running out for me by the sad news about our friend and fellow member, Gordon Vogt. Truly, here was a man who would have enriched the years ahead had he but been allowed to remain. As we have mentioned before, another good man has left, and there are nener enough of them that any can be spared - particularly at such a young age. Those of us who know him personally were forever impressed by him; those who knew him only through his articles in BINGANG were privileged to sample some of the writing on the musical scene.

Before too many of you write asking where the record reviews are in this issue, let us say that they weren't purposely omitted - it just worked out that way. First of all, the supply of new material was small. Secondly, that which came to our hands was not forwarded in time to "Stringbean" for his review and write-up. Thirdly, space was at such premium that we didn't press as hard as we should have for the inclusion of record data. But there is good news ahead - "Stringbean" will be here in our SPring issue, with a vengeance!

This copy brings you the wind-up of Wayne L. Martin's six-year long tussle with Bing's Discography. The current installment contains data on all of the post-Decca recordings - and area which is rather dim in documentation. While the fine "Just For the Record" has most of them listed, there is no way you can find the label on which they were issued, or the label data, unless you have this copy of BINGANG in your hand. To signalize the completion of this tremendous task, we have printed the pages of Wayne's material in buff, rather than the usual white assigned to all pages. There will be reprints of this installment of Wayne's Discography if there is suffucient demand for them. Let us hear from you.

As of this writing, we haven't the word yet from England as to the status of the book "The Road to Hollywood - the Bing Crosby Film Book" from JOhn Joyce. We are counting on all of those of you who ordered this book to honor your committment when the book is delivered, since the Club hasprepaid for all of you, and tomorrow's solvency depends on our being repaid for every book. In the meanwhile, do not send in any money for this book until you are asked for it!

Mort Miller has moved from the northern climes of California to the somewhat sunnier, but also rainier part of southern California. Mort, along with your writer, is feeling the pressure of years, and has declined to step up to the presidency of the club. Club Crosby will be the loser, but we canappreciate Mort's hesitancy to assume additional demand on his time - demands which would conflict seriously with Mort's schedule for the years ahead. He will, as will your truly, remain active in Club Crosby to the greatest extent possible. MOrt has an article in the hopper which we hope to be able to present in the SPring issue.

Vern Vasey's project is on the back burner until after the first of the year, but it will be worth waiting for. He feels that mention in these columns "jinxed" him from the outset, but we'll risk one more mention, and tell you that a visual treat will be in store, to file away in your memory banks besire the aural treats you have had to date regarding Crosby.

I'd like to encourage all of you who read Will Friedwald's article about Bing and Louis to drop him a note and give him your reactions; your comments will be of help to him in preparing his final drafts for printing.

The good news for this Christmas season includes the fact that Paramount has released, at long last, "White Christmas" for the home video viewer. This is of particular interest to west coast members, who have in the past been treated to a showing of a print on which the color was all washed out, and no amount of "enhancement" could correct the fault. The commercial issue is well colored, and at this time of year particularly, the adding of the title to those available makes the season seem a little more festive.

So many members are currently engaged in swapping Crosby tapes that it should not be too long before everyone should have a fair idea of the quality and substance of Bing's screen efforts. There may be some chaff in the total output, but there is a lot of real, good clean entertainment in most of his pictures - and by comparison, present-day putput seems offensive to many. By the way, it is interesting to look for unexpected faces in Bing's pictures. I was looking at "Variety Girl" the other night, when "Lo!" and "Behold!" - there was Star Trek's DOctor Leonard McCoy playing the juvenile lead! He even had some words with Bing, and much more exposure in the picture, for Bing played only a small cameo. Let us know about your surprising actor-in-Bing's-movies!

Elsewhere we report on the naming of a shopping mall in Hillsborough in Bing's honor. It seems that this was a long time coming from the home town which Bing chose in which to raise his second family. When one reads about Michael Jackson, and others of his ilk, it makes one wonder what happened to the good old American practice of giving lasting recognition to our outstanding citizens. Whatever is done in the future, it will be too little and too late. And may those who chose the interval as a period to denigrate Bing, may we hope that we get no such "loving" attention when we come up for evaluation.

And it seems that the most cutting "put down" on Bing is the total ignoring of his existence in some circles. Cassettes of "True Love" are advertised for sale as "starring Frank Sinatra and Grace Kelly", with no mention of Bing; his likeness doesn't even appear on the cassette cover! It's enough to make one exclaim "Well, did you evah!"

In closing, I'd like to say that the past 6 years has been most rewarding to me, both in accomplishment Bingwise, but mostly through the association with so many of you through the mails. You have been most supportive, and of genuine help in ways that defy numbering. I'd like to mention each of you by name, and failing that (after all, it would be tantamount to reproducing a club directory) I'd like to send a personal note to each and every one of you, but one of my reasons for wanting to pass on the baton is the fact that such tasks are no longer physically possible. However, there isn't a member who doesn't have my own personal good wishes. Mort, Stringbean, and oh, yes, Merrill Willsohn! You leave out the treasurer, and you are in trouble! All of us extend the season's most sincere wishes for you and yours, in this and many more Christmases to come!



ADVERTISEMENT

Remember back in 1950 when Edward J. Mello and Tom McBride published their little blue book, "CROSBY ON RECORD", listing most every record issued anywhere up to that time, identified by label name and number? It was history-making, and for years comprised the only reliable source of discographical information on Bing Crosby. Well, Ed Mello is still around, and we were able to secure from him a few mint copies of his 1950 book, which is now a collector's item.

First come, first served! And there aren't too many, but you may get one of these fine little books from yesteryear for only \$6.50, if you get your letter in to BINGANG before too many others!

A never-to-be-encountered-again opportunity!

Let this list be your guide in trading; use the numbers for identification and save a lot of writing time[

- | | |
|-----------------------------|-----------------------------------|
| 1. Anything Goes (1936) | 38. Mississippi |
| 2. Anything Goes (1956) | 39. Mister Music |
| 3. Bells of St. Mary's | 40. Out of this World |
| 4. Big Broadcast of 1932 | 41. Paris Honeymoon |
| 5. Big Broadcast of 1936 | 42. Pennies From Heaven |
| 6. Billboard Girl | 43. Pepe |
| 7. Birth of the Blues | 44. Reaching For the Moon |
| 8. Blue of the Night | 45. Rhythm on the Range |
| 9. Blue Skies | 46. Rhythm on the River |
| 10. Check and Double Check | 47. Riding High |
| 11. College Humor | 48. Road to Bali |
| 12. Connecticut Yankee | 49. Road to Hong Kong |
| 13. Country Girl | 50. Road to Morocco |
| 14. Dixie | 51. Road to Rio |
| 15. Doctor Rhythm | 52. Road to Singapore |
| 16. Double or Nothing | 53. Road to Utopia |
| 17. Dream House | 54. Road to Zanzibar |
| 18. Duffy's Tavern | 55. Robin And the Seven Hoods |
| 19. East Side of Heaven | 56. Say One For Me |
| 20. Emperor Waltz | 57. She Loves Me Not |
| 21. Going Hollywood | 58. Sing, Bing, Sing[|
| 22. Going My Way | 59. Sing, You Sinners[|
| 23. Here Come the Waves | 60. Stagecoach |
| 24. Here Comes the Groom | 61. Star Maker |
| 25. Here Is My Heart | 62. Star Spangled Rhythm |
| 26. High Society | 63. That's Entertainment, Part. I |
| 27. High Time | 64. That's Entertainment, Part II |
| 28. Holiday Inn | 65. Too Much Harmony |
| 29. I Surrender Dear | 66. Top O' the Mornin' |
| 30. If I Had My Way | 67. Two For Tonight |
| 31. Just For You | 68. Variety Girl |
| 32. Just One More Chance | 69. Waikiki Wedding |
| 33. King of Jazz | 70. We're Not Dressing |
| 34. Legend of Sleepy Hollow | 71. Welcome Stranger |
| 35. Let's Make Love | 72. White Christmas |
| 36. Little Boy Lost | |
| 37. Man On Fire | |

BING'S OSLO APPEARANCE

By Lars Roth of Bjerred, Sweden

Mr. Knut Lie had, for 10 years, been producing an annual event in "Momarkedet" featuring international entertainers, performing in benefits for the Norwegian Red Cross. As Momarkedet is a large race track just outside Oslo, it could attract and accomodate large crowds.

In 1977 Mr. Lie was able to state: "This year we have really hooked a big one - Bing Crosby! I've been tracking that man for ten years - and this year, he's coming!"

Not cheap, eh?

Not really, no!

Knut Lie had planned to make a TV show, transcribing directly to Norwegian, Swedish and Danish television, celebrating the event of 100 years of recorded sound. Crosby would appear together with assorted Scandinavian singers and performers.

Mr. Lie had asked Bing for 20 minutes performance. But Bing said he wished to do no less than 30 minutes. He also insisted on bringing his own accompaniment, consisting of Joe Bushkin, Johnny Smith, Jake Hanna. and George Duvivier. Bing had visited Denmark before, but never Sweden or Norway.

Mr. Lie had also hoped to have Princess Grace Kelly appearing with Bing - Lie even had Norwegian royalty press Princess Grace to come - but without any luck.

It was a cold and gloomy day when Bing arrived at "Fornebu Airport", one and a half hours late due to bad weather in London. "JET CLIPPER BING CROSBY", it read on an elegant plastic lettered sign on the Pan American plane. This Thursday afternoon (25th of August) Bing was met and honored by thousands of fans who did not mind the bad weather that much. Bing was dressed in raincoat, yellow straw hat, and red neckerchief and carried two black walking sticks under his arm.

Bing went straight to the VIP-room, where he, standing, held an hour-long press conference: - "I see you better this way", he said. He had already promised to answer as many questions as the press would like to ask. He only stipulated that later on there would be no more cooperation. He wished to have peace and quiet around him now for a few days: - "Well, I'm an old man, now...."

When Knut Lie introduced Crosby to the press in English, he got a bit carried away and he lost Crosby: "Say it in Norwegian", joked Bing. Then, he started to sing a bit, dazzling the journalists so that they almost forgot their questions.

"Oh, what a beautiful morning,
Oh, what a beautiful day -
Raining in Oslo in Norway,
Maybe I should go away."

The bad weather obviously had no influence on Crosby. He talked and asked his own questions all the time. And when he quit, then he sang! Bing reported that a wave of nostalgia was sweeping the USA. Old buddies such as Harry James, Buddy Rich, Woody Herman and his kid brother, Bob Crosby, had plenty to do.

"And I'm feeling very good myself. My back is better each day since that unfortunate accident in Pasadena. I have played a bit of golf, even. Though I'm playing very little now, and only with light clubs. But my son, Nathaniel, now - he is one of the best junior players in the USA".

Bing was asked if he had ever experienced a "white Christmas" in real life. "Oh, yes! I'm from the north-west of the United States, and along the borderline to Canada there used to be a lot of snow. Actually, I was quite a good skier in my younger days".

How about some more work in television, then?

"Too much waiting around."

About being famous and popular: - "You don't arouse much attention in USA unless you are coming in late for a football game."

The conversation then turned to the subject of salmon fishing: - "Just give me some fishing tackle and I'll show you a salmon", Bing yelled, and spun one of his sticks. Then he turned to the press and asked: "Have you got any gold courses in Oslo?" as he swung one of his sticks as a golf club.

One reporter asked: "Did it take much persuasion to get you over here, Mr. Crosby?" to which Bing replied, "No, not at all. The Red Cross is a very good thing, and London is quite close. Tomorrow I will visit a Red Cross home in Oslo. Oslo is a beautiful city - - you *do* have sunshine *at times*?"

Bing's son, Harry, who had accompanied Bing on the trip, was asked whether they had any musical differences at home. "Never", Bing answered for him. All the time, Harry laughed, though he volunteered he liked his father's singing, especially when he was singing jazz.

Bing promised the Scandinavians a 35 minute long show that they would never forget. He had gathered an audience of 15,000 people of varying ages. Soon before Bing was to appear on the stage, the heavens literally opened. Since it was an out-of-door arena, the audience had to get their umbrellas up in a hurry. But - they held out! It is not every day that Bing Crosby is singing in Scandinavia, and the audience intended to stick it out to the very end.

Bing sang the same kind of medley he had been using at the Palladium shows. Mostly old chestnuts-----

To assure that he would remember what to sing next, Bing had made note of the songs on a hardcover paper which blew down to the floor, forcing Bing to pick it up several times, which probably did not do his back any good. "I've got to pick this up". Bing said, referring to his memory notes. "When you get as old as I am, you spend all day trying to remember names, and all night getting up to go to the bathroom." Harry Crosby laughed loudly at this remark.

The sound equipment made some bad noise, and Bing managed to joke about that, too: "I thought that was a boat landing", he said, and when it happened a second time: "I think Bob Hope must be in the audience!"

In the big finale, Bing, together with the Scandinavian artists, sang an old Norwegian song, "Per Spelman", Bing reading the lyrics phonetically. When Knut Lie slipped on the wet floor, he almost dragged Bing down with him, along with the rest of the cast. At last, to the public's delight, Bing sang another two numbers. He had been on for 45 minutes! It was a great success!

Sweden had planned to have Bing over for another special sometime during the beginning of 1978. And, Bing had agreed to come, but not before he had made a planned visit to Australia and Japan.

Little did the world know that only two weeks later Bing would go to Spain for his final game of golf.

bing, buddy, and friends

by Rullman Crossland Russ Ken

Once more we take up the quest of songs recorded on disc and tape by that dynamic duo, Bing, and his piano partner, BUDDY Cole...enhanced by duets with Rosemary Clooney and other guests augmented by many a group but primarily by Nick Fatool on drums, Don Whittaker on bass and Vince Terry on guitar.

This latest index recast not only involves the titles listed by the late Henry Hollow (BINGANG October 1980) and a revised list expanded by Ken Crossland (BINGANG April 1983) to include half a dozen LP releases, but takes a closer look at Bing and Buddy on the Ford Road Shows (some 50 of 155 programs survive), on the Philco, Chest-erfield and General Electric Co. programs of the 40s and the 50s--- and even Bing's Sit-Com TV daytime show of the 60s, with more gems discovered. These radio and TV tapes are in addition to the 168 titles listed in "Just For The Record" and only Heaven knows how many more are locked up in Bekins Storage, Hollywood!

Again, your help in enlarging and refining this index is requested. If you can ver-ify any of the "doubtful" titles at the end of the index, please write "Ken Crossland, 10 Brownes Road, Bingham, Notts, NG13 8EF, England; or, Russ Rullman, 159 South Mansfield, Los Angeles, California 90036, USA.

Herewith is our listing of 487 "for sures" and "doubtfuls" for your consideration.

ASSISTING ARTISTS

BCT - Buddy Cole Trio
GC - Gary Crosby
LC - Lindsay Crosby
PH - Phil Harris
RC - Rosemary Clooney

SONG TITLE

Accidents Will Happen
After Sundown
After You've Gone
Ain't Misbehavin'
Ain't We Got Fun w/RC
Alabammy Bound
All By Myself
All My Love
All The Time
All The Way
All Through The Night
Alla En El Rancho Grande
Alleheny Moon w/LC
Almost Like Bing In Love
Among My Souvenirs
Angel Bells
Any Town Is Paris When You're Young
Anyone Can Fall In Love
Anything Goes
Anything You Can Do w/RC
April In Paris w/RC
April Showers w/RC
Around The World

Arrividerci, Roma
As Long As I Live
As Time Goes By w/RC
At Sundown
At The Jazz Band Ball
Auld Lang Syne
Avalon
Avalon Town
Baby Face w/PH
Back In Your Own Back Yard
Banjo's Back In Town
Because
Because You're Mine
Between The Devil & The Deep Blue Sea
Black Moonlight
Blue Hawaii
Blue Star
Born To Be With You
Borrachita, La
Brahm's Lullaby
Brazil w/RC
Breezin' Along With The Breeze
Buffalo Gals w/RC

But Not For Me
 Button Up Your Overcoat
 Bye, Bye, Baby
 Bye, Bye, Blackbird w/PH
 Bye, Bye, Blues w/LC, GC
 Can Anyone Explain
 Carolina In The Morning
 Carry Me Back To Old Virginny
 Catch A Falling Star
 Cela M'Est Egal w/LC
 Chances Are
 Chee Chee Oh Chee
 Cheek To Cheek
 Cherry Pink And Apple Blossom White
 Chicago
 Chinatown
 Christmas Is a-Comin'
 Christmas Song, The
 Church Bells
 Cockeyed Mayor Of Kaunakakai
 Cocktails For Two
 Come Parlez Vous, Papa w/LC
 Come Rain Or Come Shine
 Come What May (The Gypsy)
 Count Your Blessings
 Crazy Rhythm
 Crossing The Plains w/RC
 Cuando La Gusta
 Danger, Heartbreak Ahead
 Dark Moon
 Darling Je Vous Aime Beaucoup
 Day You Came Along, The
 'Deed I Do
 Deep In The Heart Of Texas
 Did You Ever See A Dream Walking?
 Did Your Mother Come From Ireland?
 Dinah
 Do Nothing 'Till You Hear From Me
 You You Ever Think Of Me?
 Don't Blame Me
 Don't Get Around Much Any More
 Don't Take Your Love From Me
 Don't Worry About Tomorrow
 Doodely Doo w/GC, LC
 Down By The Old Mill Stream w/GC,LC
 Down The Old Ox Road
 East Side Of Heaven
 Far Away Places
 Farewell
 Fine And Dandy
 First Snowfall Of The Year
 Flores Negras(You're The Moment)
 From This Moment On
 Genevieve w/RC

George On My Mind
 Get Happy
 Get Me To The Church On Time
 Ghost Of A Chance, A
 Gigi
 Gilbert & Sullivan parody(Queen's Navy)
 Gimme A Little Kiss w/RC
 Give Me Something To Remember You By w/RC
 Godd Night Ladies w/GC,LC
 Goodnight, My Someone w/RC
 Good Night, Sweet Dreams, Mary Lou
 Green Grow The Lilacs w/RC
 Heart and Soul
 Heartaches By The Number
 Hey, There!
 Hey, Look Me Over w/RC
 Honeysuckle Rose
 Hot Diggitty
 How About You?
 How Am I To Know?
 How Important Can It Be?
 How Long Has This Been Going On?
 How You Gonna Keep 'Em Down On The Farm w/LC
 I Almost Lost My Mind (when I lost my baby)
 I Belong To You
 I Can't Believe That You're In Love w/RC
 I Can't Escape From You
 I Can't Get Started
 I Can't Give You Anything But Love
 I Can't Remember Where Or When
 I Couldn't Care Less
 I Dreamed A New Dream
 I Feel A Song Coming On
 I Get A Kick Out Of You
 I Got Lucky In The Rain
 I Got Rhythm
 I Guess I'll Have To Change My Plans
 I Hear Music
 I Heard The Bells On Christmas Day
 I Let A Song Go Out Of My Heart
 I Love You Truly
 I Loved You
 I May Be Wrong
 I Need You Now
 I Need Your Love
 I Never Knew (Fio Rito, Kahn)
 I Never Knew (I Could Love Anybody)
 I See Your Face Before Me
 I Surrender, Dear
 I Waited A Little Too Long
 I Want To Be Happy
 I Wish I Was w/Bob Hope, Monica Lewis
 I Wish You Love
 I Wished On The Moon

I Wish I Was w/Bob Hope, Monica Lewis
 I Wish You Love
 I Wished On The Moon
 I'd Climb The Highest Mountain
 I'll Never Say "Never Again" Again
 I'll Never Stop Lovin' You
 I'll Remember Today
 I'll Walk Alone
 I'm A Fool To Care
 I'm An Old Cowhand
 I'm Confessin' That I Love You
 I'm Yours
 I've Got A Crush On You
 I've Got A Pocketful Of Dreams
 I've Got My Love To Keep Me Warm
 I've Grown Accustomed To Her Face
 Ida
 If I Could Be With You
 If I Loved You
 If I May
 If You Can Dream
 In A Little Spanish Town
 In Madrid
 Is Christmas Only A Tree?
 Isle Of Capri w/RC
 Isn't This A Lovely Day? w/RC
 It Ain't Gonna Rain No More w/GC&LC
 It Had To Be You
 It Happened In Monterey w/RC
 It Must Be True
 It's A Long Way To Tipperary w/GC&LC
 It's A Most Unusual Day
 It's All Right With Me
 It's Been A Long Long Time w/RC
 It's Beginning To Look A Lot Like Xmas
 It's Easy To Remember
 It's Just The Gypsy In My Soul
 It's Later Than You Think w/Bob Crosby
 It's Mine, It's Yours
 It's Not For Me To Say
 Japanese Sandman
 Jeanine, I Dream Of Lilac Time
 Jeepers Creepers w/Dick Powell
 Jim, Johnny, And Jonas
 June In January
 Jungle Town w/GC&LC
 Just An Echo In The Valley
 Just Around The Corner

Just For You
 Just One More Chance
 Just You, Just Me
 Keep It Gay
 Keeping Out Of Mischief Now
 L'Amour, Toujours L'Amour
 Lady Be Good
 Lady Is A Tramp, The
 Land Around Us, The
 Last Time I Saw Paris
 Lazy Bones
 Learn To Croon
 Let's Call The Whole Thing Off w/RC
 Let's Do It Again w/Bob Crosby
 Let's Harmonize w/Mellomen
 Let's Put Out The Lights w/RC
 Let's Take A Walk Around The Block w/RC
 Life Is Just A Bowl Of Cherries w/RC
 Little Bird
 Little Brown Jug
 Little Man, You've Had A Busy Day-
 Little Things In Life, The
 Long, Long Trail w/RC
 Longest Walk, The
 Look At Me Now
 Look To Your Heart
 Lost Chord, The
 Louise
 Love And Marriage
 Love In A Home
 Love In Bloom
 Love Is A Many Splendored Thing
 Love Is Just Around The Corner
 Love Is The Sweetest Thing
 Love Me Or Leave Me
 Love Thy Neighbor
 Love Walked In
 Love's Old Sweet Song
 Lullaby Of Broadway
 Mademoiselle De Paris
 Magic Moments
 Make Believe You're Glad When You're Sorry
 Man Chases A Girl, A
 Mandy
 Mandy (Make Up Your Mind)
 Manhattan
 Manhattan Serenade
 Margie

Mary
 Mary Jane w/GC&LC
 May I?
 Meet Me Tonight In Dreamland
 Melody Of Love
 Merci Beaucoup
 Mexicali Rose
 Mississippi Mud
 Mister Moon w/ Abe Borrows
 Mister Sandman w/LC
 Misty
 MObile w/LC
 Moments To Remember
 Moon Over Miami w/RC
 Moonglow
 Moonlight Bay w/LC&GC
 Moonlight Becomes You
 More Than You Know
 Mountain Greenery
 Muddy Water
 Muskrat Ramble w/LC
 My Baby Just Cares For Me
 My Blue Heaven
 My Darling
 My Funny Valentine
 My Heart Is Taking Lessons
 My Honey's Lovin' Arms
 My Ideal
 My Kinda Love
 My Little Grass Shack
 My Love, My Love
 My Melancoly Baby
 My Own True Love My Precious Love
 My, HOw The Time Goes By
 Nearness Of You, The
 Nevada
 New Sun In The Sky
 Next Time It Happens, The
 Nice Work If You Can Get It
 No Orher Love
 No Te Importante Saber (Let Me Love You)
 No, Not Much
 NObody's Sweetheart
 Now Is The Hour
 Object Of My Affections, The
 Oh How I Laugh When I Think How I Cried
 Old Cape Cod
 Old Man River
 On A Rainy Day w/Ethel Merman
 On The Alamo
 On The Street Where You Live
 Once In A While
 One Rose, The
 Only Forever
 Oui Oui, Marie w/LC
 Out Of Nowhere
 Papa Loves Mambo
 Papaya Mama
 Paper Moon q/RC
 Paradise
 Paris In The SPring w/RC

Peace On Earth, Good Will To Men
 Pennies From Heaven
 People Will Say We're In Love w/RC
 Pittsburgh, Pennsylvania w/Hope, K.Starr
 Please
 Please Dont Talk About Me When I'm Gone
 Pledging My Love
 Powder Your Face With Sunshine
 Pretty Baby
 Quiet Man, A
 Quizas, Quizas, Quizas
 Rain
 River, The
 Roll Dem Bones w/GC&LC
 Rudolph The Red-Nosed Reindeer
 Rhythmitis w/Merman
 S'Wonderful
 Sam's Song w/Nat King Cole
 Sandman w/LC
 Say Si, Si
 Scarlet Ribbons
 Search Is Through, The
 Secret Love
 September Song w/RC
 Serenade In The Night
 Shanty In Old Shanty Town
 She's Funny That Way
 Shine On, Harvest Moon w/RC
 Shuffle Off To Buffalo
 Silent Night
 Silver Bells w/Carol Richards
 Singing In The Rain w/RC
 Sioux City Sue
 Sleepy Time Gal
 Smack Dab In The Middle w/Mel Torme
 SMall Fry(Mercer, sp. lyrics)
 Smile Looks Good On Any Face, A
 Smiles
 Smilin' Through
 So Rare
 So Tired
 Softly, As In A Morning SUNrise
 Some Sunny Day
 Somebody Loves Me
 Someone You Love
 Someone's In The KIitchen w/GC,LC
 Something In Common
 Something's Gotta Give
 Sometimes I'm Happy
 Song Of The Islands
 Soon
 Sorry
 South Of The Border
 SPring Is Here
 STar Dust
 Straight Down The Middle
 Stranger In Paradise
 Strike Up The Band
 SUddenly There's A Valley
 Summertime w/RC
 Sunday w/RC

Sure Thing, A w/BCT
 Surprise
 Swanee
 Sweet And Lovely
 Sweet George Brown
 Sweet Leilani
 Swingin' On A Star
 Taking A Chance On Love
 Tammy
 Tell Me Why (new title w/4 Aces)
 Tell Me Why (old title w/GC, LC
 Temptation
 Tender Trap, The
 Thank Heaven For Little Girls
 Thanks
 That Old Black Magic
 That Sly Old Gentleman
 That's A-Plenty.
 That's All
 That's All I Want From You
 That's How It Is
 That's Life
 That's The Way Love Goes
 That's Where My Money Goes w/GCLC
 Them There Eyes
 Than I'll Be Happy
 There's A Gold Mine In The Sky
 There's More To Life Than Just Living
 They Can't Take That Away w/RC
 They Didn't Believe Me
 They Say Falling In Love Is Wonderful w/RC
 This Can't Be Love
 This Old House
 Thou Swell
 Til We Meet Again w/RC
 To See You Is To Love You
 Tobermory Bay
 Tomorrow's My Lucky Day
 Tonight You Belong To Me w/GC, LC
 Too Marvelous For Words
 Toora Loora Looral
 Truse Love
 Try A Little Tenderness
 Tumbling Tumbleweeds
 Ukelele Lady
 Unchained Melody
 Under The Bamboo Tree w/GC, LC
 Unsuspecting Heart
 Up A Lazy River
 Village of St. Bernardette, The
 Waiting For The Evening Mail
 Wake The Town And Tell The People
 Walk Me By The River
 Way Down Yonder In New Orleans
 We Just Couldn't Say Goodbye w\RC
 We Meet Again
 We Wish You The Merriest
 We'll Be Together Again
 We're In The Money
 What Is There To Say?

What Is This Thing Called Love?
 What Takes My Fancy
 When I Take My Sugar To Tea
 When Mu Baby Smiles At Me
 When The Red, Red Robin Comes Bobbin' Along
 Where Rre You?
 Where Or When
 Where The Blue Of The Night
 White Christmas
 Whither Thou Goest
 Why Can't You Behave?
 Why, Oh Why Did I Ever Leave Ohio?
 Witchcraft
 With All My Heart
 Would You Like To Take A Walk w/RC
 Wrap Your Troubles In Dreams
 Y'All Come
 Yaka Hula Hickey Dula
 Yes Sir, That's My Baby
 You Belong To My Heart
 You Do SOMething To Me
 You Must Have Been A Beautiful Baby
 You Tell Me Your Dream w/GC, LC
 You Took Advantage Of Me
 You Turned The Tables On Me'
 You'd Be So Nice To Come Home To w/RC
 You'll Never Know
 You're Driving Me Crazy
 You're Getting To Be A Habit To Me
 You're In Kentucky, Sure As You're Born
 You're Just In Love w/RC
 You're Sensational
 You're The Top
 Young And Foolish

THESE ARE UNCONFIRMED TITLES

All By Myself
 Domani, or Domino
 Fun And Fancy Free
 Goody, Goody
 If You Can Dream
 It's A Marshmallow World
 It's A Woman's World
 King's Serenade
 Let Me Love You Tonight
 Love Walked In
 Love Won't Let You Get Away
 Memories Of You
 On A Slow Boat To China
 Sh-h In Madrid
 Sweet Dreams, Sweetheart
 There Should Be Rules
 Will You Be Mine
 You're The Moment Of A Lifetime.

We Proudly Present the completion of an unequalled Discography by Wayne L. Martin

In 1956, after more than 20 years as an exclusive Decca recording artist, Bing Crosby and Decca Records came to a parting of the ways.. Little is known about the reasons for the split, but apparently there were no hard feelings involved. Decca continued to press many of Bing's older recordings and even issued new ones after the exclusive contract went down the drain. Perhaps the prospect of such albums on other labels as the Capitol HIGH SOCIETY soundtrack, the Verve BING SINGS WHILST RREGMAN SWINGS, and the Victor BING WITH A BEAT were in Bing's mind when he decided to freelance with his recordings.

During the next 21 years, Bing's recordings appeared on most of the major labels in the record world, and he was an honored guest in the studios practically until the day we lost him on that golf course in Spain. Some of his discs, such as the HOLIDAY IN EUROPE LP and the sing-along albums, were cut for his own company, Project Records, Inc., and leased to various record companies such as Warner Brothers, Capitol, and Decca. Others, such as the United Artists, Polydor, and Longines discs, were taped by those companies.

All of Bing's fans have their favorite recordings -- and some that are not so highly regarded -- from this final period of Bing's career. Some dislike the sing-alongs; others accept them as good examples of their genre, and let it go at that. Bing himself is said to have disliked the HEY, JUDE album, and there are many of us who find the Longines sets a chore to get through. In any event, the discographer's job is to just list the recordings not subject them to critical analysis. That is best left to the record reviewers and musical critics. As far as your discographer is concerned, all of Bing's records are of equal interest, and all have been treated as objectively as possible.

In choosing the titles to be included in this list of Bing's post-Decca records, the main emphasis has been on those that were intended by Bing to be released commercially to the public through the usual outlets. Therefore, most radio and live material, even if doctored with newly recorded orchestral accompaniment, has not been included. There are some exceptions to this policy. It would be a shame not to include the very last songs that Bing recorded - those done by the B. B. C. and issued on their label. The K-Tel London Palladium album, even though taped from live performances, is included because Bing approved its release and even did some re-recording to improve it (See Ken Barnes' Book). A few other collector's items such as interviews and advertisements have been included. An item or two such as the 1944 "Easter Parade" with Anne Shelton are not from the post-Decca era, but are included because of their context in the album of their release. As far as can be determined, all commercial masters have been listed. The other selections are included as a sort of "bonus". No doubt, there are other items that could or should have been listed, as far as special-interest material is concerned.

The present list adds 665 titles to BINGANG's discography. Of these, 35 are unsued, 22 of them being recorded for Project. Add to this figure of 665 the approximately 1,000 titles recorded for Decca, 125 for the Whiteman-Arnheim era, and over 100 Brunswick masters, and you have an idea of how vast Bing's recorded output was.

There are also hundreds of alternate takes resting in the vaults of the record companies. More of these may eventually see the light of day.

As with all other articles in this series, the primary concern has been with American issues of Bing's recordings. There are several reasons for this, including space considerations, but the main one is that discographers in other countries are better equipped to handle records issued in their localities than someone sitting here in the U. S. A. A few records from Australia and the United Kingdom have been included because they contain material not available here, or are of special interest in other ways. These are listed with (UK) for the United Kingdom, and (Au) for Australia after the record number, to identify origin. Records on such labels as London and BBC are not so identified, as their origins are well known.

Just a word about master (often called "matrix") numbers: Most record companies no longer assign these numbers to individual selections on an LP. Even if they do, the numbers have little meaning any more. Almost all recordings are now taped instead of being recorded directly onto a disc, and the final tape of a particular song may be made up of snippets from several takes of the number. Add to this the fact that modern recordings can be "remixed" or manipulated in various other ways, and you can see that an arbitrary number assigned to a selection on an LP does not mean much. It's not like the "old days" when "DLA -722-B" etched into the wax around the label always meant the same, unchanging version of "Sweet Leilani". Nevertheless, where master numbers have been made available, these are included. Otherwise the notation "No MxNo" shows that the number was unavailable (or unassigned).

Concerning dates, it has not been possible in every case to give the exact date of recording. Not all record companies in this post-Decca period kept precise files, and if they did this information has not been made available to researchers. As complete a date as possible has been given in each entry.

As to song titles, one runs into many variations in title among the various record issues, catalogs, and sheet music. Examples are "Comin' (Coming) Through (Thru) the Rye", "Oh, Dem (Them) Golden Slippers", "It Came Upon a (the) Midnight Clear", etc. When variants were found, one form of the titles was chosen, and cross references were made when it seemed to be desirable.

Throughout this series, an attempt was made to list composer(s)-lyricist(s) in that order. However, it was not always possible to verify this information, and the order cannot be guaranteed for all entries.

Maybe it should be pointed out that although some of the American Decca issues are actually post-Decca (recorded after Bing's exclusive contract ran out), these recordings are listed with the Decca issues covered in previous articles. It seemed less confusing to do it that way. However, songs released by English Decca from this period are in the present list.

In the following alphabetical listing, the order within each entry is as follows: Title of selection, composer(s)-lyricist(s), Crosby film in which the song appeared, soundtrack notation if applicable, language if other than English, other performers, orchestra or other instrumental accompaniment, master (matrix) and take number (Where available), date recorded, record catalog numbers, and set number if discs area part of a multi-record set. Notes at the end of an entry point out special details concerning the recording. When a selection is part of an LP containing an integral work with songs and narrative by Bing, the LP title is included where film information is ordinarily given. *HOW THE WEST WAS WON* is an example of this.

Record catalog numbers are divided into four groups covering the various speeds and formats: 78, 45, EP and LP. These groups are separated by periods in the listing. The different record labels are separated by semicolons within a group. Within a subgroup, record numbers belonging to a single record label are separated by commas, and the label name is printed in front of the first number only. Thus, the listing Vic.CPLI-2086, LPM-1473 means that both of these LPs are on the Victor label.

As always, we owe a debt of gratitude to several Crosby collectors who shared information on Bing's post-Decca recordings. Our thanks (in reverse alphabetical order this time, go to: *STANLEY WAYMAN, JACK SOUTHER, MARK SCRIMGER, BOB PERKINS, TIM MORGERETH, BILL GALLETTA, and BOB AULT.*

A personal note from the author: It has been a great pleasure and challenge to compile this series of discographies for the readers of BINGANG. It was a lot of work, (but a lot of fun, too!), and looking back over the years, I sometimes wonder where I found the time and energy to keep it going. Your support and encouragement were what helped me to overcome my lackadaisical tendencies and kept the project on schedule. I hope that something has been added to your store of knowledge of the work of one of the greatest of all performers, Bing Crosby. If you have any questions, comments, or corrections, please write to me at 435 So. Holmes Avenue, Kirkwood, Mo., 63122, U. S. A.

RECORD LABEL ABBREVIATIONS

Amos--Amos
Ana.--Anahuac
Argo--Argo
B&G--Blue and Gold
BBC--British Broadcasting Corp.
B/J--B/J (Moonan Music)
Cam.--Camden
Cap.--Capitol
Cap.S.M.--Capitol Special Markets
Col.--Columbia
Con.Jz.--Concord Jazz
Cpx.--Colpix
C.S.P.--Columbia Special Products
Cur.--Curzon Sounds
Day.--Daybreak
Dec.--Decca (UK)
Fes.--Festival (Au)
Gold.--Golden
Har.--Harmony
Kapp--Kapp
K-Tel--K-Tel
L.D.--Little David
Lib.--Liberty
Lng.--Longines

Lon.--London
Mark 56--Mark 56
M.C.A.--Music Corporation of America
Mer.--Mercury
Met.--Metro
MGM--Metro-Goldwyn-Mayer
Pick.--Pickwick
Pol.--Polydor
Proj.--Project
RCA--Radio Corporation of America (Au)
RCA S.P.--RCA Special Products
R. D.--Reader's Digest
Rep.--Reprise
Rou.--Roulette
Sal. Army--Salvation Army
Spr.--Springboard
T. B.--Triple B
T.C.F.--Twentieth Century Fox
U. A.--United Artists (US & UK)
Vic.--Victor, RCA Victor
Vrv.--Verve
W. B.--Warner Brothers
WLSM--World Library of Sacred Music
Won.--Wonderland

ALPHABETICAL LISTING POST DECCA RECORDS OF BING CROSBY

A-TISKET, A-TASKET (Feldman-Fitzgerald) Orch.
E-12811, 4-30-62. LP: W. B. W/WS-1482.
ABDUL ABULBUL AMIR (Crumit) Chorus, Jack Halloran O. C-11750, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.
AC-CENT-TCHU-ATE THE POSITIVE (Arlen-Mercer) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.
ACH DU LIEBER AUGUSTINE (Trad.) (In English and German) Chorus, Jack Halloran O. C-11744, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.
ADIOS SEÑORITA (CIELITO LINDO) (Trad.--adapt. Livingston-Evans) Rosemary Clooney, Billy May O. 52671, 8-15-64. LP: Cap. SM-11736, T/ST-2300.
ADVENTURES IN PARADISE (Newman-Cochran) Nelson Riddle O. 2329, 12-9-63. LP: Rep. R/RS-6106.
ADVENTURES OF TOM SAWYER, THE Pts. 1/6 (Twain) Bing reads. Music by Tommy Reilly, David Reilly, Billy Bell & Chris Hazell. ZRG-4393/4398, 9-3/5-75. LP: Argo ZSW-561/563 (manual sequence).
AFTER THE BALL (Harris) Chorus, Jack Halloran O. B-11268, 12-17-59. EP: W. B. ED-1363-2. LP: Cap. SM-11738; Vic. LPM/LSP-2276; W. B. W/WS-1363. Redubbed with children's chorus: LP: B&G 2; Proj. LP-1003.

AGAIN (Newman-Cochran) Chorus, Billy May O. 60-XY-99, 6-23-60. LP: MGM E/SE-3890P.
ALABAMA BOUND (Henderson-DeSylva-Green) Paul Smith O. NoMxNo, 1-16-75. LP: Lon. SHU-8489.
ALL ALONE (Berlin) Details unknown. NoMxNo, 6-21/26-62. Proj. Unissued.
ALL ALONE (Berlin) Mishel Piastro & Longines Symphonette O. LW(S)-224, 11-30-65. LP: Lng. LW/LWS-224, LW/LWS-345.
ALL HIS CHILDREN (Mancini-A. & M. Bergman) Count Basie O. DL-272, 3-14/16-72. LP: Day. DR-2014.
ALL I DO IS DREAM OF YOU (Brown-Freed) Chorus, Jack Halloran O. B-11271, 12-17-59. EP: W.B. ED-1363-1. LP: Cap. SM-11738; Vic. LPM/LSP-2276; W. B. W/WS-1363.
ALL "PEWTRIFIED" (Anon.) (Narration) (LP: How the West Was Won) Unaccomp. K2PB-5786, 7-20-59. LP: Vic. LOP/LSO-6070.
ALLEZ-VOUS-EN (GO AWAY) (Porter) Chorus, Billy May O. 60-XY-99, 6-23-60. LP: MGM E/SE-3890P.
ALOHA MEANS I LOVE YOU (Noble-Lubens) Chorus, Bob Thompson O. L2PB0435-4, 1-28-60. Vic. Unissued in U. S. EP: RCA 20402 (Au).
ALONG THE WAY TO WAIKIKI (Whiting-Kahn) Bob Scobey's Frisco Jazz Band. H2JB-330-6, 2-20-57. EP: Vic. EPA 1-1473. LP: Vic. LPM-1473.
ALWAYS (Berlin) Details unknown. NoMxNo, 6-21/26-62. Proj. Unissued.

ALWAYS (Berlin) Mishel Piastro & Longines Symphonette O. LW(S)-218, 11-30-65. LP: Lng. LW/LWS-218, LW/LWS-345.

AMAPOLA (Lacalle-Gamse) Chorus, Billy May O. 60-XY-97, 6-23-60. LP: MGM E/SE-3890P.

AMAPOLA (Lacalle-Gamse) Mishel Piastro & Longines Symphonette O. LW(S)-221, 12-2-65. LP: Lng. LW/LWS-221, LW/LWS-347.

AMAPOLA (Lacalle-Gamse) (In Spanish & English) Paul Smith O. NoMxNo, 6-23-75. LP: Ana. ANC-INT-3901; Lon. SHU-8499.

AMERICA THE BEAUTIFUL (Ward-Bates) Chorus, Jack Halloran O. C-11747, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.

ANCHORS AWEIGH (Zimmerman-Miles-Savino-Lottman) Chorus, Jack Halloran O. C-11740, 12-20/28-60. LP: Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.

AND POINTS BEYOND. See: GOOD COMPANIONS.

AND THE BAND PLAYED ON. See: BAND PLAYED ON, THE.

AND THE BELLS RANG (Hale-Herron) Jack Halloran & Voices of Christmas, Les Brown O. DL-101, 11-16-70. 45: Day. D-1001, R: Time to Be Jolly, A. LP: Day. DR-2006; T. C. F. T-551.

ANDALUCIA. See: BREEZE AND I, THE.

ANNIE LAURIE (Scott-Douglas) Chorus, Jack Halloran O. C-11735, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.

ANNIE LAURIE (Scott-Douglas) Pete Moore O. (From live performance) 6-24/25-76. See: CROSBY FAMILY "ROUND."

APRIL SHOWERS (Silvers-DeSylva) Pete Moore O. NoMxNo, Take 1, 9-14-77. LP: Pol. PD-1-6128. [NOTE: Takes 2 & 3 are unissued.]

ARMY OF STARS (Spoken messages: Introduction and Christmas Greetings) Rex Koury, Army of Stars O. CPM-12-2548-1, 1966. LP: Sal. Army CPM-12-2548.

AROUND HER NECK SHE WORE A YELLOW RIBBON (Valentine-Ansell) Chorus & Orch. E-12802, 4-30-62. LP: W. B. W/WS-1482.

AROUND THE CORNER (Anon.) (Poetry reading) Pete Moore O. CPRI-1, 9-14-77. Unissued.

AS THOUGH YOU NEVER WENT AWAY. See: DEJA VU.

AS TIME GOES BY (Hupfield) Alan Cohen O. NoMxNo, 7-20-76. LP: Dec. DBC-1/2 (UK), TAB-31 (UK); Lon. PS-679.

AS TIME GOES BY (Hupfield) Gordon Rose O. (From BBC radio show) NoMxNo, 10-11-77. LP: BBC 22398.

ASLEEP IN THE DEEP (Petrie-Lamb) Chorus, Jack Halloran O. C-11746, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.

AT LAST (Warren-Gordon) Alan Cohen O. NoMxNo, 8-17-76. LP: Dec. DBC-1/2 (UK), TAB-31 (UK).

AT MY TIME OF LIFE (Shaper-Ornadel) Chorus, Pete Moore O. NoMxNo, 1-19-76. LP: U. A. UAS-29956 (UK).

AT MY TIME OF LIFE (Shaper-Ornadel) Pete Moore O. (From live performance) NoMxNo, 6-24/25-76. LP: K-Tel NE-951.

AT THE CROSSROADS (MALAGUEÑA) (Lecuona-Russell) Chorus, Billy May O. 60-XY-98, 6-23-60. LP: MGM E/SE-3890P.

AT THE JAZZ BAND BALL (LaRocca-Shields-Mercer) Louis Armstrong, Billy May O. 60-XY-111, 6-29-60. LP: Cap. SM-11735; Met. M/MS-591; MGM E/SE-3882, GAS-137.

AULD LANG SYNE. See: BUNNY CLUB, THE.

AURA LEE (Fosdick-Poulton) Chorus, Jack Halloran O. B-11277, 12-17-59. EP: W. B. ED-1363-2. LP: Cap. SM-11738; Vic. LPM/LSP-2276; W. B. W/WS-1363.

AUTUMN IN NEW YORK (Duke) Pete Moore O. NoMxNo, 9-12-77. LP: Pol. PD-1-6128.

AXE, AN APPLE AND A BUCKSKIN JACKET, AN (Wilder-Sundgaard) (LP: An Axe, an Apple and a Buckskin Jacket) Betty Mullin, chorus, Arthur Norman O. NoMxNo, rel. Oct. 57. 78: Gold. R-386 (6"), R: Boy at a Window. LP: Gold. A298.21; Won. LP-121.

BABY FACE (Akst-Davis) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.

BALLIN' THE JACK (Smith-Burris) Mishel Piastro & Longines Symphonette O. LW(S)-344-A, 3-26/28-68. LP: Lng. LW/LWS-344.

BAND PLAYED ON, THE (Palmer-Ward) Details unknown. NoMxNo, 6-21/26-62. Proj. Unissued.

BATHTUB SCENE, THE (Krofft) (TV sketch: Les Poupées de Paris) Frank Sinatra, Dean Martin, Janine Forman, Crista Speck, Joe Reisman O. (Brief appearance by Bing. He does not sing) NoMxNo, April 64. LP: Vic. LOC/LSO-1090.

BATTLE HYMN OF THE REPUBLIC (Steffe-Howe) Chorus, Jack Halloran O. C-11747, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.

BEAR WENT OVER THE MOUNTAIN, THE (Trad.) Chorus, Jack Halloran O. C-11748, 12-20/28-60. LP: Cap. SM-11740; Cap. S.M. SLB-8103; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.

BEAUTIFUL KAHANA (King-Montano) Women's Chorus, Nelson Riddle O. 2328, 12-9-63. LP: Rep. R/RS-6106.

BEAUTIFUL MEMORIES (Cook-Flowers) Johnny Evans Singers, Pete Moore O. NoMxNo, 11-5-76. LP: U. A. LA-833-G.

BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS (Irish air-Moore) Chorus, Jack Halloran O. C-11731, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.

BESAME MUCHO (Velasquez-Skylar) (In Spanish & English) Paul Smith O. NoMxNo, 9-15-75. LP: Ana. ANC-INT-3901; Lon. SHU-8499.

BEST-DRESSED MAN IN THE WORLD, THE (Bergman-Keith-Spence) (LP: Never Be Afraid) Choir, Arthur Norman O. (Includes reprise) NoMxNo, rel. Feb. 58. LP: Gold. A198.22; Won. LP-79.

BEST THINGS IN LIFE ARE FREE, THE (Henderson-DeSylva-Brown) Pete Moore O. NoMxNo, 2-20-75. LP: U. A. LA-554-G, UAG-30294 (UK).

BICYCLE BUILT FOR TWO, A. See: DAISY BELL.

BIG ROCK CANDY MOUNTAIN (McClintock) Chorus, Jack Halloran O. C-11734, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.

BILL BAILEY, WON'T YOU PLEASE COME HOME? (Cannon) Chorus, Jack Halloran O. C-11736, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.

BILLY BOY (Trad.) Orch. E-12811, 4-30-62. LP: W. B. W/WS-1482.

BIRD IN A GILDED CAGE, A (Von Tilzer-Lamb) Details unknown. NoMxNo, 6-21/26-62. Proj. Unissued.

BLOW THE MAN DOWN (Trad.) Chorus, Jack Halloran O. C-11740, 12-20/28-60. LP: Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401. Redubbed with children's chorus: LP: B&G 2; Proj. LP-1003.

BLUE BELLS OF SCOTLAND (Grant-Jordan) Chorus, Jack Halloran O. C-11735, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.

BLUE HAWAII (Rainger-Robin) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.

BLUE MOON (Rodgers-Hart) Chorus & Orch. E-12805, 4-30-62. LP: W. B. W/WS-1482.

BLUE ROOM, THE (Rodgers-Hart) Buddy Bregman O. BR-20155-11, 6-11-56. EP: Vrv. EPV-5021. LP: Met. M/MS-523; MGM E/SE-4129, E/SE-4203, E/SE-4238; Vrv. MG-2020. [NOTE: The Australian pressing of Vrv. MG-2020, unlike the U.S. pressing, used a different (unknown) take.]

- BLUE SKIES (Berlin) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.
- BLUEBERRY HILL (Rose-Lewis-Stock) Details unknown. NoMxNo, 6-21/26-62. Proj. Unissued.
- BON VIVANT (Mercer-Dolan) Pete Moore O. NoMxNo, 2-20-75. LP: U. A. LA-554-G.
- BORRACHITA, LA (Esperon) (In Spanish) Paul Smith O. NoMxNo, 9-15-75. LP: Ana. ANC-INT-3901; Lon. SHU-8499. [NOTE: Two takes involving differences only in instrumental accompaniment were used.]
- BOTH SIDES NOW (Mitchell) Chorus, Jimmy Bowen O. ANA-5, 11-25-68. LP: Amos AAS-7001; M.C.A. MCA-915.
- BOUND FOR THE PROMISED LAND (Trad.) (LP: How the West Was Won) Rosemary Clooney, chorus, Bob Thompson O. K2PB-5775, 7-24-59. LP: Vic. LOP/LSO-6070.
- BOUQUET OF ROSES (Hilliard-Nelson) Chorus, Bill Justis O. 50800, 10-29-63. LP: Cap. SM-11737, T/ST-2346; Cap.S.M. SLB-8103.
- BOWERY, THE (Gaunt-Hoyt) Chorus, Jack Halloran O. B-11268, 12-17-59. EP: W. B. ED-1363-2. LP: Cap. SM-11738; Vic. LPM/LSP-2276; W. B. W/WS-1363. Redubbed with children's chorus: LP: B&G 2; Proj. LP-1003.
- BOY AT A WINDOW (Wilder-Sundgaard) (LP: An Axe, an Apple and a Buckskin Jacket) Choir, Arthur Norman O. NoMxNo, rel. Oct. 57. 78: Gold. R-386 (6"), R: Axe, an Apple and a Buckskin Jacket, An. EP: Gold. EP-407. LP: Gold. A298.21; Won. LP-121.
- BRAZIL (Barroso-Russell) Rosemary Clooney, Buddy Cole O. (Record erroneously gives credit to Billy May O.) J2PB-1313-6, 7-28-58. LP: Cam. CAS-2330; Vic. LPM/LSP-1854.
- BREEZE AND I, THE (ANDALUCIA) (Lecuona-Stillman) Chorus, Billy May O. 60-XY-98, 6-23-60. LP: MGM E/SE-3890P.
- BREEZE AND I, THE (ANDALUCIA) (Lecuona-Stillman) Mischel Piastro & Longines Symphonette O. LW(S)-222, 12-2-65. LP: Lng. LW/LWS-222, LW/LWS-348.
- BREEZE AND I, THE (ANDALUCIA) (Lecuona-Stillman) (In Spanish & English) Paul Smith O. NoMxNo, 6-23-75. LP: Ana. ANC-INT-3901; Lon. SHU-8499. [NOTE: Two takes involving differences in words at the end of the song were used.]
- BREEZIN' ALONG WITH THE BREEZE (Whiting-Simons-Gillespie) Pete Moore O. NoMxNo, 2-25-75. LP: U. A. LA-554-G.
- BROTHER BILL (Armstrong) Louis Armstrong, Billy May O. 60-XY-103, 6-28-60. LP: Cap. SM-11735; Met. M/MS-591; MGM E/SE-3882, GAS-137.
- BUCKSKIN JOE (Driftwood) (LP: How the West Was Won) Bob Thompson O. K2PB-5804, 7-24-59. LP: Vic. LOP/LSO-6070.
- BUFFALO GALS (Hodges) (LP: How the West Was Won) Rosemary Clooney, chorus, Bob Thompson O. K2PB-5785, 7-23-59. LP: Vic. LOP/LSO-6070.
- BUNNY CLUB, THE (TV sketch) (Includes Auld Lang Syne) Flip Wilson. ST-LD7225-11FR, 5-2-71. LP: L. D. LD-1001.
- BYE-BYE BLUES (Lown-Gray-Hamm-Bennett) Louis Armstrong, chorus, Billy May O. 60-XY-106, 6-29-60. LP: Cap. SM-11735; Cap.S.M. SLB-8103; MGM E/SE-3882, GAS-137.
- CABARET (Kander-Ebb) Pete Moore O. NoMxNo, 2-24-75. LP: U. A. UAG-30294 (UK), UAS-29956 (UK).
- CALCUTTA (Livingston-Evans) Rosemary Clooney, Billy May O. J2PB-1320-8, 8-7-58. LP: Vic. LPM/LSP-1854.
- CANTIQUE DE NOEL. See: O HOLY NIGHT.
- CARELESS LOVE (Trad.) Chorus, Jack Halloran O. C-11738, 10-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.
- CAROLINA IN THE MORNING (Donaldson-Kahn) Paul Smith O. NoMxNo, 1-16-75. LP: Lon. SHU-8489.
- CARRY ME BACK TO OLD VIRGINNY (Bland) Chorus, Jack Halloran O. C-11748, 12-20/28-60. LP: Cap. SM-11740; Cap.S.M. SLB-8103; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.
- CASEY JONES (Newton-Seibert) Chorus, Jack Halloran O. C-11746, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.
- CECILIA (Dreyer-Ruby) Chorus & Orch. E-12806, 4-30-62. LP: W. B. W/WS-1482.
- C'EST MAGNIFIQUE (Porter) Billy May O. 60-XY-93, 6-22-60. LP: MGM E/SE-3890P.
- CHANGE PARTNERS (Berlin) Pete Moore O. NoMxNo, 7-17-75. LP: U. A. LA-588-G, UAG-30294 (UK).
- CHEEK TO CHEEK (Berlin) Buddy Bregman O. BR-20164-5, 6-12-56. EP: Vrv. EPV-5021. LP: Met. M/MS-523; MGM E/SE-4129, E/SE-4203, E/SE-4240; Vrv. MGV-2020. [NOTE: The Australian pressing of Vrv. MGV-2020, unlike the U.S. pressing, used a different (unknown) take.]
- CHILDREN (Shaper-Ornadel) Pete Moore O. NoMxNo, 1-19-76. LP: U. A. LA-833-G, UAG-30294 (UK).
- CHIM CHIM CHEREE (R.M. & R.B. Sherman) Chorus, Bugs Bower O. NoMxNo, 2-12-68. LP: Pick. S-6802, SPC-3583.
- CHRISTMAS CANDLES (O'Dea) Fred Waring & Pennsylvanians. 2460, 6-19-64. 45: Rep. 0315, R: It's Christmas Time Again. LP: Rep. F/FS-2022.
- CHRISTMAS DINNER COUNTRY STYLE (Freed-Saxon) Chorus, Ralph Carmichael O. F-50737-1, 10-21-63. 45: Cap. 5088 & 6276, R: Do You Hear What I Hear?. LP: Cap. T/ST-2176; Mark 56 529; R. D. RD4-175-1.
- CHRISTMAS IS (Faith-Maxwell) Jack Halloran & Voices of Christmas, Les Brown O. DL-181, 9-7/8-71. LP: Day. DR-2006; T.C.F. T-551.
- CHRISTMAS IS HERE TO STAY! (Angelos-Kohan) Jack Halloran & Voices of Christmas, Les Brown O. DL-186, 9-7/8-71. LP: Day. DR-2006; T.C.F. T-551.
- CHRISTMAS STAR (Sweeny) Old St. Mary's Choir, Robert E. Moonan, organ. NoMxNo, Dec. 1973. LP: B/J 202.
- CHRISTMAS TOAST, A (Lane-Taylor) Jack Halloran & Voices of Christmas, Les Brown O. DL-182, 9-7/8-71. LP: Day. DR-2006; RCA S.P. DPL1-0148; T.C.F. T-551.
- CIAO, CIAO, BAMBINA (Modugno-Verde-Parish) Rosemary Clooney, Billy May O. 53119, 12-2-64. LP: Cap. SM-11736, T/ST-2300; R. D. RD4-138.
- CIELITO LINDO. See: HEAVENLY NIGHT; also: ADIOS SEÑORITA.
- CINDY (Trad.) Chorus, Jack Halloran O. C-11739, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.
- CINERAMA RUSSIAN ADVENTURE. See: RUSSIAN ADVENTURE.
- COME BACK TO ERIN (Barnard) Chorus, Jack Halloran O. C-11742, 12-20/28-60. LP: Cap. SM-11740; Cap.S.M. SLB-8103; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.
- COME SHARE THE WINE (Black-Jurgens) Pete Moore O. NoMxNo, 11-5-76. LP: U. A. UAG-30294 (UK). [NOTE: This is a composite of Takes 1 and 2.]
- COME TO THE MARDI GRAS (Bulhoes-de Oliveira-Drake-Shirl) Rosemary Clooney, Billy May O. 53118, 12-2-64. LP: Cap. SM-11736, T/ST-2300; R. D. RD4-138.
- COME WHERE MY LOVE LIES DREAMING (Foster) Chorus, Jack Halloran O. C-11743, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.
- COMIN' THROUGH THE RYE (Scotch air-Burns) Chorus, Jack Halloran O. C-11735, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.
- COQUETTE (Lombardo-Green-Kahn) Mischel Piastro & Longines Symphonette O. LW(S)-224, 11-30-65. LP: Lng. LW/LWS-224, LW/LWS-345.

- COUPLE OF SONG AND DANCE MEN, A (Berlin) Fred Astaire, Pete Moore O. NoMxNo, 7-16-75. LP: U. A. LA-588-G.
- CRAZY ARMS (Seals-Mooney) Chorus, Bill Justis O. 50798, 10-29-63. LP: Cap. T/ST-2346.
- CROSBY FAMILY "ROUND." Kathryn, Mary Frances, Harry & Nathaniel Crosby, Pete Moore O. (From live performance) NoMxNo, 6-24/25-76. (Includes Row, Row, Row Your Boat (with reprise) /Frere Jacques/A Kukuberra Slits in the Old Gum Tree/Loch Lomond/Annie Laurie/My Bonnie Lies Over the Ocean/The Daring Young Man on the Flying Trapeze/The Whiffenpoof Song/Drinking Song/Dark Eyes/She'll Be Comin' Round the Mountain/Swing Low, Sweet Chariot (Others non-Bing). LP: K-Tel NE-951.
- CROSBY MEDLEY, THE. Joe Bushkin Qt. (From live performance) NoMxNo, 6-24/25-76. (Includes I Surrender, Dear/Swinging on a Star/Wrap Your Troubles in Dreams/True Love (w/Mary Frances Crosby)/Don't Fence Me In/Pennies from Heaven/Blue Hawaii/Sweet Leilani/Too-Ra-Loo-Ra-Loo-Ral/Just One More Chance/Them There Eyes/Moonlight Becomes You/You Are My Sunshine/I'll Be Seeing You/The White Cliffs of Dover/When the Lights Go On Again/Accentuate the Positive/Please/Baby Face/South of the Border/Galway Bay/Dinah/San Fernando Valley/I Found a Million-Dollar Baby/San Antonio Rose/I'm an Old Cowhand/In a Little Spanish Town/Wait 'til the Sun Shines, Nellie (w/Kathryn Crosby)/It's Easy to Remember/Blue Skies/It's Been a Long, Long Time/Mississippi Mud/O! Man River. LP: K-Tel NE-951.
- CROSSING THE PLAINS (Stone) (LP: How the West Was Won) Rosemary Clooney, Bob Thompson O. K2PB-5780, 7-23-59. LP: Vic. LOP/LSO-6070.
- CRYIN' FOR THE CAROLINES (Warren-Lewis-Young) Paul Smith O. NoMxNo, 1-21-75. LP: Lon. SHU-8489.
- CUANDO CALIENTA EL SOL (M.&C. Rigual-Martinoli-Skyler) (In Spanish & English) Paul Smith O. NoMxNo, 9-15-75. LP: Ana. ANC-INT-3901; Lon. SHU-8499.
- CUANDO CALIENTA EL SOL (M.&C. Rigual-Martinoli-Vaughn) (In Spanish & English) Pete Moore O. (From live performance) NoMxNo, 6-24/25-76. LP: K-Tel NE-951.
- CUBAN LOVE SONG (McHugh-Stothart-Fields) Billy May O. 60-XY-90, 6-22-60. LP: MGM E/SE-3890P.
- CUDDLE UP A LITTLE CLOSER (Hoschna-Harbach) Chorus, Jack Halloran O. B-11277, 12-17-59. EP: W. B. ED-1363-2. LP: Cap. SM-11738; Vic. LPM/LSP-2276; W. B. W/WS-1363.
- DAISY BELL (A BICYCLE BUILT FOR TWO) (Dacre) Chorus, Jack Halloran O. B-11268, 12-17-59. EP: W. B. ED-1363-2. LP: Cap. SM-11738; Vic. LPM/LSP-2276; W. B. W/WS-1363. Redubbed with children's chorus: LP: B&G 2; Proj. LP-1003.
- DANCE WITH A DOLLY (Shand-Eaton-Leader) Mishel Piastro & Longines Symphonette O. LW(S)-348-B, 3-26/28-68. LP: Lng. LW/LWS-348.
- DARDANELLA (Black-Bernard-Fisher) Louis Armstrong, chorus, Billy May O. 60-XY-105, 6-29-60. 45: MGM 12961, R: Muskrat Ramble. LP: Cap. SM-11735; Met. M/MS-591; MGM E/SE-3882, GAS 137.
- DARING YOUNG MAN ON THE FLYING TRAPEZE, THE (Laybourne-Lee) Orch. E-12810, 4-30-62. LP: W. B. W/WS-1482.
- DARING YOUNG MAN ON THE FLYING TRAPEZE, THE (Laybourne-Lee) Kathryn, Mary Frances, Harry & Nathaniel Crosby, Pete Moore O. (From live performance) 6-24/25-76. See: CROSBY FAMILY "ROUND."
- DARK EYES (Salama) Pete Moore O. (From live performance) 6-24/25-76. See: CROSBY FAMILY "ROUND."
- DARKTOWN STRUTTERS BALL (Brooks) Chorus & Orch. E-12801, 4-30-62. LP: W. B. W/WS-1482.
- DAUGHTER OF MOLLY MALONE, THE (Trad.-adapt. Livingston-Evans) Rosemary Clooney, Billy May O. 53120, 12-2-64. LP: Cap. SM-11736, T/ST-2300; R. D. RD4-138.
- DEAR EVELINA (Trad.) Chorus, Jack Halloran O. C-11749, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.
- 'DEED I DO (Rose-Hirsch) Buddy Bregman O. BR-20158-1, 6-11-56. EP: Vrv. EPV-5020. LP: MGM E/SE-4129, E/SE-4203; Vrv. MGW-2020.
- DEJA VU (AS THOUGH YOU NEVER WENT AWAY) (Moore-Barnes) Pete Moore O. NoMxNo, 10-29-76. LP: U. A. LA-833-G.
- DINAH (Akst-Lewis-Young) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.
- DING, DONG, THE WITCH IS DEAD (Arlen-Harburg) Chorus, Bugs Bower O. NoMxNo, 2-9-68. LP: Pick S-6802, SPC-3583.
- DO YOU HEAR WHAT I HEAR? (Shayne-Regney) Chorus, Ralph Carmichael O. F-50738-1, 10-21-63. 45: Cap. 5088 & 6276, R: Christmas Dinner Country Style. LP: Cap. T/ST-2176; Cap. S.M. CSD-1001, SL-6515, SL-6610, SL-6688, SL-6954, STBB-2979, STBB-93245; Lng. LWS-1116; R. D. RD4-143.
- DON'T BE A DO-BADDER (Van Heusen-Cahn) (Film: Robin and the Seven Hoods) (From soundtrack) Children's Chorus, Nelson Riddle O. 2630, 4-10-64. LP: Rep. F/FS-2021.
- DON'T BE A DO-BADDER (Van Heusen-Cahn) (Film: Robin and the Seven Hoods) (From soundtrack) Frank Sinatra, Dean Martin, Sammy Davis, Jr., Nelson Riddle O. 2633, 4-10-64. 45: Rep. 0283, R: Hukilau Song. LP: Rep. F/FS-2021.
- DON'T FENCE ME IN (Porter) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.
- DON'T GET AROUND MUCH ANYMORE (Ellington-Russell) The Band: Nat Pierce, piano; Scott Hamilton, tenor sax; Bill Berry, trumpet; Monty Budwig, bass; Jake Hanna, drums. NoMxNo, 4-15-77. LP: Con. Jz. CJ-50.
- DON'T LET A GOOD THING GET AWAY (Bernstein-Leigh) Ernie Freeman O. K-6246, 10-31-67. Rep. Unissued.
- DON'T SIT UNDER THE APPLE TREE (Stept-Brown-To-bias) Orch. E-12809, 4-30-62. LP: W. B. W/WS-1482.
- DOODLE DOO DOO (Kassell-Stitzel) Chorus, Jack Halloran O. B-11271, 12-17-59. EP: W. B. ED-1363-1. LP: Cap. SM-11738; Vic. LPM/LSP-2276; W. B. W/WS-1363.
- DOWN AMONG THE SHELTERING PALMS (Olman-Brockman) Bob Scobey's Frisco Jazz Band. H2JB-328-5, 2-20-57. EP: Vic. EPA 3-1473. LP: R. D. RD4-138; Vic. CPL1-2086, LPM-1473.
- DOWN ARGENTINE WAY (Warren-Gordon) Chorus, Billy May O. 60-XY-96, 6-23-60. LP: MGM E/SE-3890P.
- DOWN IN THE VALLEY (Trad.) Chorus, Jack Halloran O. C-11737, 12-20/28-60. LP: Cap. SM-11739; Cap. S.M. SLB-8103; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401. Redubbed with children's chorus: LP: B&G 2; Proj. LP-1003.
- DREAM A LITTLE DREAM OF ME (Andre-Schwandt-Kahn) Bob Scobey's Frisco Jazz Band. H2JB-321-2, 2-19-57. EP: Vic. EPA 2-1473. LP: Vic. CPL1-2086, LPM-1473.
- DRINK TO ME ONLY WITH THINE EYES (English air-Jonson) Chorus, Jack Halloran O. C-11731, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.
- DRINKING SONG (Romberg-Donnelly) Harry & Nathaniel Crosby, Pete Moore O. (From live performance) 6-24/25-76. See: CROSBY FAMILY "ROUND."

- DU DU LIEGST MIR IN HERZEN (Trad.) (In German) Chorus, Jack Halloran O. C-11744, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.
- EASTER PARADE (Berlin) Anne Shelton & piano accomp. (From BBC radio show) NoMxNo, 8-29-44. LP: BBC 22398.
- ENTERTAINER, THE. See: MR. KEYBOARD MAN--THE ENTERTAINER.
- ERES TU (THAT'S YOU) (Livingston-Evans-Calderon) (In Spanish & English) Paul Smith O. NoMxNo, 6-23-75. 45: Lon. HLU-10532, R: Where the Morning Glories Grow. LP: Ana. ANC-INT-3901; Lon. SHU-8499. [NOTE: Three different takes involving word differences were used.]
- EVERYTHING IS BEAUTIFUL (Stevens) Count Basie O. DL-277, 3-14/16-72. LP: Day. DR-2014.
- EXACTLY LIKE YOU (McHugh-Fields) Bob Scobey's Frisco Jazz Band. H2JB-325-2, 2-19-57. EP: Vic. EPA 1-1473. LP: R. D. RD4-138; Vic. LPM-X 1473.
- EXTRACT FROM CARL SANDBURG (Narration) (LP: How the West Was Won) Unaccomp. K2PB-5779, 7-20-59. LP: Vic. LOP/LSO-6070.
- EXTRACT FROM CARL SANDBURG (Narration) (LP: How the West Was Won) Unaccomp. K2PB-5775, 7-24-59. LP: Vic. LOP/LSO-6070.
- EZEKIEL SAW THE WHEEL (Trad.) Chorus, Jack Halloran O. C-11733, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.
- FANCY MEETING YOU HERE (Van Heusen-Cahn) Rosemary Clooney, Billy May O. J2PB-1319-7, 8-7-58. EP: Vic. EPA-4331. LP: Cam. CAS-2330; R. D. RD4-138; Vic. LPM/LSP-1854.
- FAR FROM HOME (Morris-Freedman) Johnny Keating O. J-4257-1, 5-9-66. 45: Rep. 0478, R: How Green Was My Valley.
- FEELS GOOD, FEELS RIGHT (M. & K. Welch) Alan Cohen O. NoMxNo, 7-22-76. LP: Lon. PS-679.
- FEELS GOOD, FEELS RIGHT (M. & K. Welch) Gordon Rose O. (From BBC radio show) NoMxNo, 10-11-77. LP: BBC 22398.
- FIRST FAMILY OF CHRISTMAS, THE (Burke-Webster) Jack Halloran & Voices of Christmas, Les Brown O. DL-102, 11-16-70. LP: Day. DR-2006; T.C.F. T-551.
- FIVE FOOT TWO, EYES OF BLUE (Henderson-Lewis-Young) Chorus & Orch. E-12804, 4-30-62. LP: W. B. W/WS-1482.
- FLOW GENTLY, SWEET AFTON (Spilman-Burns) Chorus, Jack Halloran O. C-11731, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.
- FLYING TRAPEZE, THE. See: DARING YOUNG MAN ON THE FLYING TRAPEZE, THE.
- FOR HE'S A JOLLY GOOD FELLOW (Trad.) Chorus, Jack Halloran O. C-11740, 12-20/28-60. LP: Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401. Redubbed with children's chorus: LP: B&G 2; Proj. LP-1003.
- FOR WANT OF A NAIL (LP: Jack B. Nimble, a Mother Goose Fantasy) Choir, Arthur Norman O. NoMxNo, rel. Feb. 58. LP: Gold. A198.23; Won. LP-79.
- FOREVER AND EVER (Winkler-Rosa) Orch. E-12812, 4-30-62. LP: W. B. W/WS-1482.
- FOREVERMORE (LEI ALOHA, LEI MAKAMAE) (King-Ras-kin) Women's chorus, Nelson Riddle O. 2320, 8-21-63. LP: Rep. R/RS-6106.
- FORTY-FIVE MINUTES FROM BROADWAY (Cohan) Chorus, Jack Halloran O. C-11732, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.
- FOUNTAIN IN THE PARK, THE. See: WHILE STROLLING THROUGH THE PARK.
- FOUR WALLS (Moore-Campbell) Chorus, Bill Justis O. 50795, 10-29-63. LP: Cap. SM-11737, T/ST-2346.
- FRANGIPANI BLOSSOM (Livingston-Evans) Nelson Riddle O. 2323, 8-21-63. LP: Rep. R/RS-6106.
- FRENESI (Dominguez-Charles-Russell) (In Spanish & English) Paul Smith O. NoMxNo, 6-23-75. 45: Ana. ANC-1143, R: Maria Bonita. LP: Ana. ANC-INT-3901; Lon. SHU-8499.
- FRERE JACQUES (French air) Kathryn, Mary Frances, Harry & Nathaniel Crosby, Pete Moore O. (From live performance) 6-24/25-76. See: CROSBY FAMILY "ROUND."
- FRIENDLY PERSUASION (Tiomkin-Webster) Mishel Piastro & Longines Symphonette O. LW(S)-347-A, 3-26/28-68. LP: Lng. LW/LWS-347.
- FROSTY THE SNOWMAN (Nelson-Rollins) Chorus & Orch. E-12908, 10-5-62. LP: Cap. SM-11732; R. D. RD4-175-1; W. B. W/WS-1484.
- FUGUE FOR TINHORN (Loesser) Frank Sinatra, Dean Martin, Morris Stoloff O. 2184, 7-29-63. 45: Rep. R-20217, R: Oldest Established Permanent Floating Crap Game, The. LP: Har. HS-11374; Rep. F/FS-2016 (4F-2019).
- FUNICULI, FUNICULA (Denza) Chorus, Jack Halloran O. C-11752, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.
- GALWAY BAY (Colahan) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.
- GANG THAT SANG "HEART OF MY HEART," THE (Ryan) Chorus, Jack Halloran O. B-11275, 12-17-59. EP: W. B. ED-1363-3. LP: Cap. SM-11738; Cap. S.M. SLB-8103; Vic. LPM/LSP-2276; W. B. W/WS-1363.
- GENTLE ON MY MIND (Hartford) Count Basie O. DL-275, 3-14/16-72. LP: Day. DR-2014.
- GEORGIA ON MY MIND (Carmichael-Gorrell) Paul Smith O. NoMxNo, 1-21-75. LP: Lon. SHU-8489.
- GIMME A LITTLE KISS, WILL YA, HUH? (Pinkard-Turk-Smith) Orch. E-12807, 4-30-62. LP: W. B. W/WS-1482.
- GIRL I LEFT BEHIND ME, THE (Trad.) Chorus, Jack Halloran O. C-11736, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.
- GIT ALONG, LITTLE DOGIES (Trad.) (LP: How the West Was Won) Chorus, Bob Thompson O. K2PB-5803, 7-21-59. LP: Vic. LOP/LSO-6070.
- GIVE MY REGARDS TO BROADWAY (Cohan) Chorus, Jack Halloran O. B-11273, 12-17-59. EP: W. B. ED-1363-3. LP: Cap. SM-11738; Cap. S.M. SLB-8103; Vic. LPM/LSP-2276; W. B. W/WS-1363.
- GO AWAY. See: ALLEZ-VOUS-EN.
- GO TELL IT ON THE MOUNTAIN (Trad.) Frank Sinatra, Fred Waring & Pennsylvanians. 2457, 6-19-64. 45: Rep. 0317, R: We Wish You the Merriest. LP: Rep. F/FS-2022.
- GONE FISHIN' (N. & C. Kenny) Ted Rogers, Pete Moore O. (From live performance) NoMxNo, 6-24/25-76. LP: K-Tel NE-951.
- GONNA BUILD A MOUNTAIN (Newley-Bricusse) Count Basie O. DL-278, 3-14/16-72. 45: Day. 401 (UK), R: Sugar, Don't You Know?. LP: Day. DR-2014.
- GOOD COMPANIONS (Previn-Mercer) (Introducing AND POINTS BEYOND) Johnny Mercer, Pete Moore O. NoMxNo, 10-17-74. LP: U. A. LA-554-G.
- GOOD OLD TIMES, THE (Moore-Barnes) Pete Moore O. NoMxNo, 2-19-75. LP: U. A. LA-554-G, UAG-30294 (UK).
- GOODBYE, MY LADY LOVE (Howard) Chorus, Jack Halloran O. B-11275, 12-17-59. EP: W. B. ED-1363-3. LP: Cap. SM-11738; Cap. S.M. SLB-8103; Vic. LPM/LSP-2276; W. B. W/WS-1363.
- GOODNIGHT, LADIES (Trad.) Chorus, Jack Halloran O. C-11753, 12-20/28-60. LP: Cap. SM-11740; Cap. S.M. SLB-8103; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401. Redubbed with children's chorus: B&G 2; Proj. LP-1003.

GOODNIGHT TO YOU ALL (J. & M. Watson) Chorus, Jack Halloran O. C-11744, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.

GOSPEL TRAIN'S A-COMING, THE (Trad.) Chorus, Jack Halloran O. C-11745, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401. Redubbed with children's chorus: B&G 2; Proj. LP-1003.

GRANDFATHER'S CLOCK (Work) Chorus, Jack Halloran O. C-11752, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.

GREAT DAY (Youmans-Rose-Eliscu) Pete Moore O. NoMxNo, 2-24-75. LP: U. A. UAS-29956 (UK).

GREEN EYES (Menendez-Woods-Utrera-Rivera) (In Spanish & English) Paul Smith O. NoMxNo, 9-15-75. LP: Ana. ANC-INT-3901; Lon. SHU-8499.

GREEN GROW THE LILACS (Trad.) (LP: How the West Was Won) Rosemary Clooney, chorus, Bob Thompson O. K2PB-5787, 7-23-59. LP: Vic. LOP/LSO-6070.

GREENSLEEVES. See: HOME IN THE MEADOW, A; also: WHAT CHILD IS THIS?

GUMTREE CANOE (Winnemore-Steele) Chorus, Jack Halloran O. C-11749, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.

HAND ME DOWN MY WALKING CANE (Bland) Chorus, Jack Halloran O. C-11733, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.

HANG ME, OH HANG ME (Trad.) (LP: How the West Was Won) Bob Thompson O. K2PB-5795, 7-21-59. LP: Vic. LOP/LSO-6070.

HANGIN' LOOSE (Nestico-Mercer) Count Basie O. DL-282, 3-14/16-72. LP: Day. DR-2014.

HARK! THE HERALD ANGELS SING (Mendelssohn-Wesley) Chorus & Orch. E-12907, 10-5-62. LP: Cap. SM-11732; Cap.S.M. SL-6923, SL-6925, SL-6950; R. D. RD4-175-1; W. B. W/WS-1484.

HARRIGAN (Cohan) Chorus, Jack Halloran O. C-11730, 12-20/28-60. 45: W. B. PRO-131 (Promo disc). LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.

HAVE A NICE DAY (Axton) Johnny Evans Singers, Pete Moore O. NoMxNo, 2-25-75. LP: U. A. LA-554-G.

HAVE A NICE DAY (Mercer-Nestico) Count Basie O. DL-271, 3-14/16-72. LP: Day. DR-2014.

HAVE YOU MET MISS JONES? (Rodgers-Hart) Buddy Bregman O. BR-20165-2, 6-12-56. EP: Vrv. EPV-5021. LP: Lng. LW-117; Met. M/MS-523; MGM E/SE-4129, E/SE-4203; Vrv. MGW-2020.

HAVE YOURSELF A MERRY LITTLE CHRISTMAS (Martin-Blane) Chorus & Orch. E-12901, 10-5-62. LP: Cap. SM-11732; Cap.S.M. SL-6884; R. D. RD4-175-1; W. B. W/WS-1484.

HEAR THAT BAND (Livingston-Evans-McCosh) Rosemary Clooney, chorus, Billy May O. 53122, 12-2-64. LP: Cap. SM-11736, T/ST-2300.

HEART OF MY HEART. See: GANG THAT SANG "HEART OF MY HEART," THE.

HEARTACHES BY THE NUMBER (Howard) Chorus, Bill Justis O. 50801, 10-29-63. LP: Cap. SM-11737, T/ST-2346; Cap.S.M. SLB-8103.

HEAT WAVE (Berlin) Buddy Bregman O. BR-20162-2, 6-12-56. EP: Vrv. EPV-5020. LP: Met. M/MS-523; MGM E/SE-4129, E/SE-4203; Vrv. MGW-2020.

HEAT WAVE (Berlin) Pete Moore O. NoMxNo, 2-22-75. LP: U. A. UAS-29956 (UK).

HEAVEN, HEAVEN (Trad.) Chorus, Jack Halloran O. C-11751, 12-20/28-60. 45: W. B. PRO-131 (Promo disc). LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.

HEAVENLY NIGHT (CIELITO LINDO) (Trad.--Arr. Fernandez-Bergman-Keith) Billy May O. 60-XY-95, 6-23-60. LP: MGM E/SE-3890P.

HELLO, DOLLY (Herman) Pete Moore O. NoMxNo, 2-24-75. LP: U. A. UAS-29956 (UK).

HELLO, MA BABY (Howard-Emerson) Chorus, Jack Halloran O. C-11736, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.

HELLO, WALLS (Nelson) Chorus, Bill Justis O. 50797, 10-29-63. LP: Cap. SM-11737, T/ST-2346.

HEY JUDE (Lennon-McCartney) Chorus, Jimmy Bowen O. ANA-1, 11-21-68. 45: Amos AJB-111, R: Lonely Street. LP: Amos AAS-7001; M.C.A. MCA-915; Spr. SP-4008.

HIGH HOPES (Van Heusen-Cahn) Bugs Bower O. NoMxNo, 2-9-68. LP: Pick. S-6802, SPC-3583.

HINDUSTAN (Wallace-Weeks) Rosemary Clooney, Billy May O. J2PB-1318-5, 8-7-58. 45: Vic. 61-8514, R: On a Slow Boat to China. EP: Vic. EPA-4331. LP: Cam. CAS-2330; Vic. LPM/LSP-1854.

HOLIDAY IN WASHINGTON (Promotional disc) Includes a spoken message by Bing. TAD-2405/6, date? LP: Pacific Northwest Bell, no number (7").

HOLLY AND THE IVY, THE (Trad.) Chorus & Orch. E-12902, 10-5-62. LP: Cap. SM-11732; Cap.S.M. SL-6534, SL-6544, SL-6589, SL-6925, SL-8000; C.S.P. CSS-788; R. D. RD4-175-1; W. B. W/WS-1484.

HOME IN HAWAII (KING'S SERENADE) (King-Webster) Nelson Riddle O. 2327, 12-9-63. LP: Rep. R/RS-6106.

HOME IN THE MEADOW, A (Dolan-Cahn) ("Greensleeves" melody) Chorus, Fred Waring Pennsylvanians. 2362, 2-4-64. LP: Har. HS-30931; Rep. F/FS-2020.

HOT TIME IN THE OLD TOWN TONIGHT, A (Metz-Hayden) Chorus, Jack Halloran O. B-11279, 12-17-59. EP: W. B. ED-1363-3. LP: Cap. SM-11738; Cap.S.M. SLB-8103; Vic. LPM/LSP-2276; W. B. W/WS-1363.

HOW ABOUT YOU? (Lane-Freed) Rosemary Clooney, Buddy Cole O. (Record erroneously gives credit to Billy May O.) J2PB-1314-5, 7-28-58. LP: Cam. CAS-2330; RCA S.P. PRM-171, PRS-382; Vic. LPM/LSP-1854.

HOW ARE THINGS IN GLOCCA MORRA? (Lane-Harburg) Pete Moore O. NoMxNo, 2-22-75. LP: U. A. UAS-29956 (UK).

HOW CAN I LEAVE THEE? (Kücken) Details unknown. NoMxNo, 6-21/26-62. Proj. Unissued.

HOW COME YOU DO ME LIKE YOU DO? (Austin-Bergere) Mishel Piastro & Longines Symphonette O. LW(S)-348-A, 3-26/28-68. LP: Lng. LW/LWS-348.

HOW GREEN WAS MY VALLEY (Morris-Freedman) Chorus, Johnny Keating O. J-4258-2, 5-9-66. 45: Rep. 0478, R: Far from Home.

HOW HIGH THE MOON (Lewis-Hamilton) Chorus, Billy May O. 60-XY-91, 6-22-60. LP: MGM E/SE-3890P.

HOW LOVELY IS CHRISTMAS (Wilder-Sundgaard) (LP: An Axe, an Apple and a Buckskin Jacket) Choir, Arthur Norman O. (Some issues include reprise) MSV-2031-1, March 57 (?). 78: Gold. R-371 (6") (both sides). 45: Kapp K-196X, R: My Own Individual Star. EP: Gold. EP-407, 00215. LP: B. Crosby Phonocard; Gold. A298.-21; Won. LP-121, LP-148.

HOW LUCKY CAN YOU GET? (Kander-Ebb) Fred Astaire, Johnny Evans Singers, Pete Moore O. NoMxNo, 7-15-75. LP: U. A. LA-588-G.

HUKILAU SONG, THE (Owens) Nelson Riddle O. 2326, 8-21-63. 45: Rep. 0283, R: Don't Be a Do-Badder. LP: Rep. R/RS-6106.

HUMPTY DUMPTY (Trad.) (LP: Jack B. Nimble, a Mother Goose Fantasy) Choir, Arthur Norman O. NoMxNo, rel. Feb. 58. 78: Gold. R-364 (6"), R: Mistress Mary, Quite Contrary. EP: Gold. EP-408. LP: Gold. A198.23; Won. LP-79.

(I CALL YOU) SUNSHINE (Bower-Wolf-Howard) Chorus, Bugs Bower O. NoMxNo, 2-12-68. 45: Pick. 8940, R: What's More American?. LP: Pick. S-6802, SPC-3583.

I CAN'T GET STARTED (Duke-I. Gershwin) Rosemary Clooney, Billy May O. J2PB-1324-4, 8-11-58. LP: Cam. CAS-2330; R.D. RDA-036; Vic. LPM/LSP-1854.

I COULD HAVE DANCED ALL NIGHT (Lerner-Loewe) Chorus, Billy May O. 60-XY-94, 6-22-60. LP: MGM E/SE-3890P.

I COULDN'T CARE LESS (Van Heusen-Cahn) (Film: Say One for Me) Percy Faith O. RHC0-46130, 3-6-59. Col. Unissued.

I COULDN'T CARE LESS (Van Heusen-Cahn) (Film: Say One for Me) (From soundtrack) Buddy Cole, piano. NoMxNo, 3-6-59. LP: Col. CL-1337, CS-8147.

I COULDN'T CARE LESS (Van Heusen-Cahn) (Film: Say One for Me) Frank DeVol O. RHC0-46131, 3-25-59. 45: Col. 4-41387, R: Say One for Me.

I DON'T WANT TO PLAY IN YOUR YARD (Petrie-Wingate) Chorus, Jack Halloran O. C-11750, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.

I FOUND A MILLION-DOLLAR BABY (Warren-Rose-Dixon) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.

I GET IDEAS (Sanders-Cochran) Rosemary Clooney, Billy May O. 53121, 12-2-64. LP: Cap. SM-11736, T/ST-2300; Cap.S.M. SLB-8103; R. D. RD4-138.

I GOT RHYTHM (G. & I. Gershwin) Pete Moore O. NoMxNo, 2-22-75. LP: U. A. UAG-30294 (UK), UAS-29956 (UK).

I HEAR MUSIC (Lane-Loesser) Mischel Piastro & Longines Symphonette O. LW(S)-347-B, 3-26/28-68. LP: Lng. LW/LWS-347.

I LOVE TO DANCE LIKE THEY USED TO DANCE (Goldenberg-M. & A. Bergman) Pete Moore O. NoMxNo, 2-19-75. LP: U. A. LA-554-G.

I LOVE YOU, SAMANTHA (Porter) (Film: High Society) (From soundtrack) Louis Armstrong, trumpet, Johnny Green & MGM O. 15466, 1-6-56. EP: Cap. 4-750 (EDM-750). LP: Cap. W/SW-750.

I LOVE YOU, WHOEVER YOU ARE (Cahn-Rodgers) (LP: Ali Baba and the 40 Thieves 40) Choir, Arthur Norman O. (LP issues include reprise) MSV-2030-1, rel. Oct. 57. 45: Kapp K-195X, R: Never Be Afraid. LP: Gold. A298.20; Won. LP-314.

I SING NOEL (Shayne-Regney) Jack Halloran & Voices of Christmas, Les Brown O. DL-183, 9-7/8-71. LP: Day. DR-2006; T.C.F. T-551.

I SURRENDER, DEAR (Barris-Clifford) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.

I WAS SEEING NELLIE HOME (Fletcher-Kyle) Chorus, Jack Halloran O. B-11276, 12-17-59. EP: W. B. ED-1363-2. LP: Cap. SM-11738; Vic. LPM/LSP-2276; W. B. W/WS-1363. Redubbed with children's chorus: LP: B&G 2; Proj. LP-1003.

I WISH YOU A MERRY CHRISTMAS (Kent) Chorus & Orch. E-12910, 10-5-62. LP: Cap. SM-11732; Cap.S.M. SL-6925; R. D. RD4-175-1; W. B. W/WS-1484.

IF (Kipling) (Poetry reading) Pete Moore O. CPR3-1, 9-14-77. Unissued.

IF I DIDN'T CARE (Lawrence) Details unknown. NoMxNo, 6-21/26-62. Proj. Unissued.

IF I HAD A HAMMER (Hays-Seeger) Count Basie O. DL-279, 3-14/16-72. Day. Unissued.

I'LL BE SEEING YOU (Fain-Kahal) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.

I'LL NEVER FALL IN LOVE AGAIN (Bacharach-David) Pete Moore O. NoMxNo, 2-20-75. LP: U. A. UAS-29956 (UK).

I'LL TAKE ROMANCE (Oakland-Hammerstein) Mischel Piastro & Longines Symphonette O. LW(S)-223, 12-2-65. LP: Lng. LW/LWS-223, LW/LWS-344.

I'M AN OLD COWHAND (Mercer) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.

I'M GETTING SENTIMENTAL OVER YOU (Bassman-Washington) Alan Cohen O. NoMxNo, 8-17-76. LP: Dec. DBC-1/2 (UK), TAB-31 (UK).

I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER (Ahlerl-Young) Bob Scobey's Frisco Jazz Band. H2JB-323-6, 2-19-57. EP: Vic. EPA 1-1473. LP: R. D. RD4-138; Vic. CPL1-2086, LPM-1473.

IN A LITTLE SPANISH TOWN (Wayne-Lewis-Young) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.

IN THE CHAPEL IN THE MOONLIGHT (Hill) Mischel Piastro & Longines Symphonette O. LW(S)-220, 11-30-65. LP: Lng. LW/LWS-220, LW/LWS-347.

IN THE COOL, COOL, COOL OF THE EVENING (Carmichael-Mercer) Fred Astaire, Johnny Evans Singers, Pete Moore O. NoMxNo, 7-15-75. LP: U. A. LA-588-G.

IN THE EVENING BY THE MOONLIGHT (Bland) Chorus, Jack Halloran O. C-11753, 12-20/28-60. LP: Cap. SM-11740; Cap.S.M. SLB-8103; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.

IN THE GLOAMING (Harrison-Orred) Chorus, Jack Halloran O. C-11743, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.

IN THE GOOD OLD SUMMERTIME (Evans - Shields) Johnny Evans Singers, Pete Moore O. NoMxNo, 9-13-77. LP: Pol. PD-1-6128.

IN THE SHADE OF THE OLD APPLE TREE (Van Alstyne-Williams) Details unknown. NoMxNo, 6-21/26-62. Proj. Unissued.

IN THE STILL OF THE NIGHT (Porter) Chorus, Billy May O. 60-XY-94, 6-22-60. LP: MGM E/SE-3890P.

INCIDENT ON ROGER'S CREEK (Wilder-Sundgaard) (LP: An Axe, an Apple and a Buckskin Jacket) Choir, Arthur Norman O. NoMxNo, rel. Oct. 57. 78: Gold. R-350 (6") (both sides). EP: Gold. EP-464. LP: Gold. A298.21; Won. LP-121.

INCURABLY ROMANTIC (Van Heusen-Cahn) (Film: Let's Make Love) Pete King O. 60-XY-939, 8-25-60. 45: MGM K-12946, R: Second Time Around, The.

INDIAN ADVENTURE: See: INCIDENT ON ROGER'S CREEK.

INTERVIEW WITH ALAN DELL (From BBC radio) NoMxNo, 10-11-77. LP: BBC 22398.

INTERVIEW WITH MICHAEL PARKINSON (50th Anniversary) NoMxNo, 8-30-75. LP: BBC 22398.

INTERVIEW WITH WILFRED THOMAS (From Australian radio) MX-11881, 10-15-60. LP: Fes. FL-30965 (Au).

ISLE OF CAPRI (Grosz-Kennedy) Rosemary Clooney, Billy May O. J2PB-1321-6, 8-11-58. EP: Vic. EPA-4331. LP: RCA S.P. PRS-179; Vic. LPM/LSP-1854.

ISN'T THIS A LOVELY DAY TO BE CAUGHT IN THE RAIN? (Berlin) Mischel Piastro & Longines Symphonette O. LW(S)-220, 11-30-65. LP: Lng. LW/LWS-220, LW/LWS-348.

IT CAME UPON THE MIDNIGHT CLEAR (Willis - Sears) Chorus & Orch. E-12907, 10-5-62. LP: Cap. SM-11732; Cap.S.M. SL-6923, SL-6925, SL-6950; R. D. RD4-175-1; W. B. W/WS-1484.

IT HAPPENED IN MONTEREY (Wayne-Rose) Rosemary Clooney, Billy May O. J2PB-1317-5, 8-7-58. LP: Cam. CAS-2330; Vic. LPM/LSP-1854.

IT'S A GOOD DAY (Barbour-Lee) Chorus, Bob Thompson O. L2PB-0434-6, 1-28-60. 45: Vic. 47-7695, R: Music of Home, The. EP: RCA 20402 (Au).

IT'S ALL IN THE GAME (Sigman-Dawes) Chorus, Jimmy Bowen O. ANA-7, 11-21-68. 45: Amos AJB-116, R: More and More. LP: Amos AAS-7001; M.C.A. MCA-915; Spr. SP-4008.

IT'S BEEN A LONG, LONG TIME (Styne-Cahn) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.

- IT'S CHRISTMAS TIME AGAIN (Burke-Elliott-Harwood) Fred Waring & Pennsylvanians. 2459, 6-19-64. 45: Rep. 0315, R: Christmas Candles. LP: Rep. F/FS-2022.
- IT'S EASY TO REMEMBER (Rodgers-Hart) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.
- IT'S NOT WHERE YOU START (Coleman-Fields) Billy Byers O. DL-346, 6-8-73. 45: Day. 402 (UK), R: Tie a Yellow Ribbon 'Round the Old Oak Tree.
- I'VE A SHOOTING BOX IN SCOTLAND (Porter - Riggs) Fred Astaire, Pete Moore O. NoMxNo, 7-17-75. LP: U. A. LA-588-G.
- I'VE BEEN WORKING ON THE RAILROAD (Trad.) Chorus, Jack Halloran O. C-11746, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401. Redubbed with children's chorus: LP: B&G 2; Proj. LP-1003.
- I'VE GOT FIVE DOLLARS (Rodgers-Hart) Buddy Bregman O. BR-20157-4, 6-11-56. 78: Vrv. V-2025, R: Mountain Greenery. 45: Vrv. 2025, R: Mountain Greenery. EP: Vrv. EPV-5022. LP: Met. M/MS-523; MGM E/SE-4129, E/SE-4203; Vrv. MG-2020.
- I'VE HEARD THAT SONG BEFORE (Styne-Cahn) Mischel Piastro & Longines Symphonette O. LW(S)-344-B, 3-26/28-68. LP: Lng. LW/LWS-344.
- JACK B. NIMBLE (LP: Jack B. Nimble, a Mother Goose Fantasy) Choir, Arthur Norman O. NoMxNo, rel. Feb. 58. LP: Gold. A198.23; Won. LP-79.
- JEALOUS HEART (Carson) Chorus, Bill Justis O. 50788, 10-29-63. LP: Cap. SM-11737, T/ST-2346; R. D. RD4-138.
- JEEPERS CREEPERS (Warren-Mercer) Buddy Bregman O. BR-20156-8, 6-11-56. EP: Vrv. EPV-5022. LP: Met. M/MS-523; MGM E/SE-4129, E/SE-4203; Vrv. MG-2020.
- JENNIE JENKINS (Trad.) (LP: How the West Was Won) Rosemary Clooney, chorus, Bob Thompson O. K2PB-5800, 7-23-59. LP: Vic. LOP/LSO-6070.
- JOHNNY APPLESEED (Wilder-Sundgaard) (LP: An Axe, an Apple and a Buckskin Jacket) Choir, Arthur Norman O. NoMxNo, rel. Oct. 57. EP: Gold. EP-464. LP: Gold. A298.21; Won. LP-121.
- JOSHUA FIT THE BATTLE OF JERICHO (Trad.) Chorus, Jack Halloran O. C-11733, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.
- JUANITA (Spanish air-Norton) Chorus, Jack Halloran O. C-11741, 12-20/28-60. LP: Cap. SM-11739; Cap. S.M. SLB-8103; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.
- JUDGE NOT (St. Matthew, Chapter 7, Verses 1-12) (Reading) (One of four items originally recorded for "Stars on Sunday" TV program. Issued with dubbed orch. accomp.--Peter Husband O.) NoMxNo, Aug. 75. LP: Cur. CSL-0081 (UK).
- JUNE IN JANUARY (Rainger-Robin) Pete Moore O. NoMxNo, 9-12-77. 45: Pol. PD-14452, R: Yesterday When I Was Young. LP: Pol. PD-1-6128.
- JUNE IS BUSTIN' OUT ALL OVER (Rodgers-Hammerstein) Johnny Evans Singers, Pete Moore O. NoMxNo, 9-13-77. LP: Pol. PD-1-6128.
- JUST FOR TONIGHT (Knight) Chorus, Jimmy Bowen O. ANA-10, 11-25-68. LP: Amos AAS-7001; M.C.A. MCA-915; Spr. SP-4008.
- JUST ONE MORE CHANCE (Johnston-Coslow) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.
- JUST WHAT I WANTED FOR CHRISTMAS (Van Heusen-Cahn) Frank DeVol O. RHCO-46140, 3-25-59. 45: Col. 4-41496, R: Secret of Christmas, The. LP: C.S.P. C-11083.
- K-K-K-KATY (O'Hara) Chorus, Jack Halloran O. B-11274, 12-17-59. EP: W. B. ED-1363-1. LP: Vic. LPM/LSP-2276; W. B. W/WS-1363.
- KEEMO KIMO (Trad.) Chorus, Jack Halloran O. C-11752, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.
- KEEP YOUR EYES ON THE HANDS (Todaro - Johnston) Nelson Riddle O. 2325, 8-21-63. LP: Rep. R/RS-6106.
- KILLARNEY (Falconer-Balfe) Chorus, Jack Halloran O. C-11742, 12-20/28-60. LP: Cap. SM-11740; Cap. S.M. SLB-8103; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.
- KING'S SERENADE. See: HOME IN HAWAII.
- KNEES UP, MOTHER BROWN (Trad.--Adapt. Livingston-Evans) Rosemary Clooney, chorus, Billy May O. 53124, 12-2-64. LP: Cap. SM-11736, T/ST-2300.
- KUKUBERRA SITS IN THE OLD GUM TREE, A (Trad.) Kathryn, Mary Frances, Harry & Nathaniel Crosby, Pete Moore O. (From live performance) 6-24/25-76. See: CROSBY FAMILY "ROUND."
- KUU HOME. See: OLD PLANTATION, THE.
- LA BORRACHITA. See: BORRACHITA, LA.
- LAST NIGHT ON THE BACK PORCH (Schraubstader-Brown) Bob Scobey's Frisco Jazz Band. H2JB-329-6, 2-20-57. EP: Vic. EPA 2-1473. LP: Vic. LPM-1473.
- LAST ROSE OF SUMMER, THE (Irish air-Moore) Details unknown. NoMxNo, 6-21/26-62. Proj. Unissued.
- LAZY RIVER (Carmichael-Arodin) Louis Armstrong, Johnny Mercer, Billy May O. 60-XY-107, 6-29-60. LP: Cap. SM-11735; Cap. S.M. SLB-8103; Mer. UN/UNS-1.
- LEI ALOHA, LEI MAKAMAE. See: FOREVERMORE.
- LET A SMILE BE YOUR UMBRELLA (Fain-Kahal-Wheeler) Bob Scobey's Frisco Jazz Band. H2JB-326-6, 2-19-57. EP: Vic. EPA 1-1473. LP: Vic. LPM-1473.
- LET IT SNOW! LET IT SNOW! LET IT SNOW! (Styne-Cahn) Chorus & Orch. E-12906, 10-5-62. LP: Cap. SM-11732; R. D. RD4-175-1; W. B. W/WS-1484.
- LET US BREAK BREAD TOGETHER (Trad.--Arr. Ringwald) Frank Sinatra, Fred Waring Pennsylvanians. 2470, 2-4-64. LP: Rep. F/FS-2020.
- LET'S FALL IN LOVE (Arlen-Koehler) (Film: Pepe) (From soundtrack) Cantinflas, unaccompanied. NoMxNo, June 60. LP: Cpx. CP/SCP-507.
- LET'S NOT BE SENSIBLE (Van Heusen-Cahn) (Film: The Road to Hong Kong) (From soundtrack) Joan Collins, Robert Farnon O. Final word, "love" sung by Mike Sammes. XDRF-29064, Sept. 61. LP: Lib. LOM-16002, LOS-17002.
- LET'S SING LIKE A DIXIELAND BAND (Bergman) Louis Armstrong, Billy May O. 60-XY-102, 6-28-60. LP: Met. M/MS-591; MGM E/SE-3882, GAS-137.
- LI'L LIZA JANE (de Lachau) Chorus, Jack Halloran O. C-11739, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.
- LI'L OL' TUNE. See: LITTLE OL' TUNE.
- LINGER AWHILE (Rose-Owens) Chorus, Jack Halloran O. B-11275, 12-17-59. EP: W. B. ED-1363-3. LP: Cap. SM-11738; Cap. S.M. SLB-8103; Vic. LPM/LSP-2276; W. B. W/WS-1363.
- LISTEN TO THE MOCKING BIRD (Hawthorne - Milburn) Chorus, Jack Halloran O. C-11730, 12-20/28-60. 45: W. B. PRO-131 (Promo disc). LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.
- LITTLE ANNIE ROONIE (Nolan) Chorus, Jack Halloran O. C-11744, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401. Redubbed with children's chorus: LP: B&G 2; Proj. LP-1003.
- LITTLE BITTY TEAR, A (Cochran) Chorus, Bill Justis O. 50787, 10-29-63. LP: Cap. SM-11737, T/ST-2346.
- LITTLE BOY BLUE (LP: Jack B. Nimble, a Mother Goose Fantasy) Choir, Arthur Norman O. NoMxNo, rel. Feb. 58. 78: Gold. R-396 (6"), R: Starlight, Starbright. LP: C.S.P. CSP-177; Gold. A198.23; Won. LP-79.

LITTLE DAVID, PLAY ON YOUR HARP (Trad.) Chorus, Jack Halloran O. C-11733, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.

LITTLE DRUMMER BOY, THE (Simeone-Onorati-Davis) Chorus & Orch. E-12903, 10-5-62. LP: Cap. SM-11732; R. D. RD4-175-1; W. B. W/WS-1484.

LITTLE GREEN APPLES (Russell) Chorus, Jimmy Bowen O. ANA-3, 11-25-68. LP: Amos AAS-7001; M.C.A. MCA-915; Spr. SP-4008.

LITTLE GREEN APPLES (Russell) Count Basie O. DL-274, 3-14/16-72. LP: Day. DR-2014.

LITTLE LIZA JANE. See: LIZA JANE.

LITTLE LOVE AND UNDERSTANDING, A (Beaud-Stellman) Johnny Evans Singers, Pete Moore O. No MxNo, 10-29-76. LP: U. A. LA-833-G, UAG-30294 (UK).

LITTLE OL' TUNE (Mercer) Louis Armstrong, Chorus, Billy May O. 60-XY-110, 6-29-60. LP: Met. M/MS-591; MGM E/SE-3882, GAS-137.

LITTLE ONE (Porter) (Film: High Society) (From soundtrack) Louis Armstrong, trumpet; Johnny Green & MGM O. 15408, 1-6-56. EP: Cap. 2-750 (EDM-750). LP: Cap. W/SW-750.

LITTEST ANGEL, THE (David-Rady) Chorus & Orch. E-12905, 10-5-62. LP: Cap. SM-11732; W. B. W/WS-1484.

LIVE A LITTLE (Bernstein-Leigh) Ernie Freeman O. K-6245, 10-31-67. Rep. Unissued.

LIVIN' ON LOVIN' (Burgess) Chorus, Jimmy Bowen O. ANA-9, 11-25-68. LP: Amos AAS-7001; M.C.A. MCA-915; Spr. SP-4008.

LOCH LOMOND (Trad.) Chorus, Jack Halloran O. C-11735, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.

LOCH LOMOND (Trad.) Kathryn & Mary Frances Crosby, Pete Moore O. (From live performance) 6-24/25-76. See: CROSBY FAMILY "ROUND."

LONELY STREET (Belew-Sowder-Stevenson) Chorus, Jimmy Bowen O. ANA-6, 11-21-68. 45: Amos AJB-111, R: Hey Jude. LP: Amos AAS-7001; M.C.A. MCA-915; Spr. SP-4008.

LONESOME AND SORRY (Conrad-Davis) Mischel Piaastro & Longines Symphonette O. LW(S)-224, 11-30-65. LP: Lng. LW/LWS-224, LW/LWS-346.

LONG, LONG AGO (Bayly) Chorus, Jack Halloran O. B-11276, 12-17-59. EP: W. B. ED-1363-2. LP: Cap. SM-11738; Vic. LPM/LSP-2276; W. B. W/WS-1363. Redubbed with children's chorus: LP: B&G 2; Proj. LP-1003.

LOOK FOR THE SILVER LINING (Kern-DeSylva) Details unknown. NoMxNo, 6-21/26-62. Proj. Unissued.

LOOKING AT YOU (Porter) Pete Moore O. NoMxNo, 2-24-75. LP: U. A. UAS-29956 (UK).

LOVE AND ALOHA (Blaisdell) Nelson Riddle O. 2322, 8-21-63. LP: Rep. R/RS-6106.

LOVE IS BLUE (Cour-Popp-Blackburn) Chorus, Bugs Bower O. NoMxNo, 2-12-68. LP: Pick. S-6802, SPC-3583.

LOVE MAKES THE WORLD GO ROUND (Merrill) Mischel Piaastro & Longines Symphonette O. LW(S)-345-B, 3-26/28-68. LP: Lng. LW/LWS-345.

LOVE WON'T LET YOU GET AWAY (Van Heusen-Cahn) Rosemary Clooney, Buddy Cole O. (Record erroneously gives credit to Billy May O.) J2PB-1315-6, 7-28-58 (This version ends side 2 of record) LP: Vic. LPM/LSP-1854.

LOVE WON'T LET YOU GET AWAY (Van Heusen-Cahn) Rosemary Clooney, Billy May O. J2PB-1366-2, 8-11-58 (This version ends side 1 of record) LP: Cam. CAS-2330; Vic. LPM/LSP-1854.

LOVELIEST NIGHT OF THE YEAR, THE (Aaronson-Rosas-Webster) Orch. E-12808, 4-30-62. LP: W. B. W/WS-1482.

LOVELY HULA HANDS (Anderson) Nelson Riddle O. 2324, 8-21-63. LP: Rep. R/RS-6106.

LOVE'S OLD SWEET SONG (Molloy-Bingham) Chorus, Jack Halloran O. C-11741, 12-20/28-60. LP: Cap. SM-11739; Cap.S.M. SLB-8103; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401. Redubbed with children's chorus: LP: B&G 2; Proj. LP-1003.

LUCY GRAY (OR SOLITUDE) (Wordsworth) (Poetry reading) Pete Moore O. CPR4-2, 9-14-77. Unissued.

MACK THE KNIFE (Weill-Brecht-Blitzstein) Bob Scobey's Frisco Jazz Band. H2JB-332-7, 2-20-57. EP: Vic. EPA 3-1473. LP: R. D. RD4-138; Vic. CPL1-2086, LPM-1473.

MAIRZY DOATS (Livingston-Drake-Hoffman) Chorus, Jack Halloran O. B-11274, 12-17-59. EP: W. B. ED-1363-1. LP: Vic. LPM/LSP-2276; W. B. W/WS-1363.

MALAGUENA. See: AT THE CROSSROADS.

MAMA LOVES PAPA (Friend-Baer) Bob Scobey's Frisco Jazz Band. H2JB-327-4, 2-20-57. EP: Vic. EPA 3-1473. LP: Vic. LPM-1473.

MAN ON FIRE (Fain-Webster) (Film: Man on Fire) Chorus, Nelson Riddle O. 16694-1, Early 57. 78: Cap. 3695, R: Seven Nights a Week. 45: Cap. F-3695, R: Seven Nights a Week.

MAN ON THE FLYING TRAPEZE, THE. See: DARING YOUNG MAN ON THE FLYING TRAPEZE, THE.

MAN WHO BROKE THE BANK AT MONTE CARLO, THE (Gilbert) Chorus, Jack Halloran O. C-11746, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.

MARCHING ALONG TOGETHER (Pola-Steininger-Dixon) Chorus & Orch. E-12804, 4-30-62. LP: W. B. W/WS-1482.

MARIA BONITA (Lara-Worth) (In Spanish & English) Paul Smith O. NoMxNo, 6-23-75. 45: Ana. ANC-1143, R: Frenesi. LP: Ana. ANC-INT-3901; Lon. SHU-8499.

MARIE (Berlin) Mischel Piaastro & Longines Symphonette O. LW(S)-343-A, 3-26/28-68. LP: Lng. LW/LWS-303, LW/LWS-343.

MARTA (Simons-Gilbert) Billy May O. 60-XY-92, 6-22-60. LP: MGM E/SE-3890P.

MARY LOU (Robinson-Lyman-Waggoner) Joe Bushkin, piano (From live performance). NoMxNo, 6-24/25-76. LP: K-Tel NE-951.

MARYLAND, MY MARYLAND (German folk song-Randall) Chorus, Jack Halloran O. C-11748, 12-20/28-60. LP: Cap. SM-11740; Cap.S.M. SLB-8103; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401. Redubbed with children's chorus: LP: B&G 2; Proj. LP-1003.

ME AND MY SHADOW (Jolson-Dreyer-Rose) Chorus & Orch. E-12803, 4-30-62. LP: W. B. W/WS-1482.

MEET ME IN ST. LOUIS, LOUIS (Sterling-Mills) Chorus, Jack Halloran O. B-11272, 12-17-59. EP: W. B. ED-1363-1. LP: Cap. SM-11738; Vic. LPM/LSP-2276; W. B. W/WS-1363.

MINSTREL BOY, THE (Irish air-Moore) Chorus, Jack Halloran O. C-11742, 12-20/28-60. LP: Cap. SM-11740; Cap.S.M. SLB-8103; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.

MISSISSIPPI MUD (Barris-Cavanaugh) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.

MISTER BOOZE (Van Heusen-Cahn) (Film: Robin and the Seven Hoods) (From soundtrack) Frank Sinatra, Dean Martin, Sammy Davis, Jr., Nelson Riddle O. 2632, 4-10-64. LP: Rep. F/FS-2021.

MR. KEYBOARD MAN--THE ENTERTAINER (Joplin-Moore-Barnes) Fred Astaire, Pete Moore O. NoMxNo, 7-16-75. LP: U. A. LA-588-G, UAG-30294 (UK).

MISTRESS MARY, QUITE CONTRARY (LP: Jack B. Nimble, a Mother Goose Fantasy) Choir, Arthur Norman O. NoMxNo, rel. Feb. 58. 78: Gold. R-364 (6"), R: Humpty Dumpty. EP: Gold. EP-408. LP: Gold. A198.23; Won. LP-79.

MOONLIGHT BECOMES YOU (Van Heusen-Burke) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.

MORE AND MORE (Reuss-Karen-Robinson) Chorus, Jimmy Bowen O. ANA-8, 11-25-68. 45: Amos AJB-116, R: It's All in the Game. LP: Amos AAS-7001; M.C.A. MCA-915.

MORE I SEE YOU, THE (Warren-Gordon) Johnny Evans Singers, Pete Moore O. NoMxNo, 10-19-76. LP: U. A. LA-833-G, UAG-30294 (UK).

MOUNTAIN GREENERY (Rodgers-Hart) Buddy Bregman O. BR-20166-5, 6-12-56. 78: Vrv. V-2025, R: I've Got Five Dollars. 45: Vrv. 2025, R: I've Got Five Dollars. EP: Vrv. EPV-5020. LP: Met. M/MS-523; MGM E/SE-4129, E/SE-4203, E/SE-4238; Vrv. MGW-2020. [NOTE: The Australian pressing of Vrv. MGW-2020, unlike the U. S. pressing, used a different (unknown) take.]

MUSIC OF HOME, THE (Loesser) Chorus, Bob Thompson O. L2PB-0432-7, 1-28-60. 45: Vic. 47-7695, R: It's a Good Day. EP: RCA 20402 (Au).

MUSIC TO SHAVE BY (Advertisement) Louis Armstrong, Rosemary Clooney, The Hi-Lo's & O. NoMxNo, date?. LP: Col. 6" Auravision phonocard, no number. [NOTE: Bing sings "Oh, That Roll-a-matic" to tune of "Oh, Dem Golden Slip-pers," introduces others, joins with them in a parody of "When You're Smiling."]

MUSKRAT RAMBLE (Ory-Gilbert) Louis Armstrong, chorus, Billy May O. 60-XY-104, 6-29-60. 45: MGM 12961, R: Dardanelles. LP: Cap. SM-11735; Met. M/MS-591; MGM E/SE-3882, GAS-137.

MY BONNIE LIES OVER THE OCEAN (Wood-Fulmer) Details unknown. NoMxNo, 6-21/26-62. Proj. Unissued.

MY BONNIE LIES OVER THE OCEAN (Wood-Fulmer) Kathryn, Mary Frances, Harry & Nathaniel Crosby, Pete Moore O. (From live performance) 6-24/25-76. See: CROSBY FAMILY "ROUND."

MY CUP RUNNETH OVER (Jones-Schmidt) Kathryn Crosby, Pete Moore O. (From live performance) NoMxNo, 6-24/25-76. LP: K-Tel NE-951.

MY FAVORITE STORY (Spoken introductions to stories read by different artists) NoMxNo, 1963. LP: T.C.F. TFM/TWF-3106.

MY FRIEND, THE DOCTOR (Bricusse) Chorus, Bugs Bower O. NoMxNo, 2-9-68. LP: Pick. S-6802, SPC-3583.

MY GAL SAL (Dresser) Chorus, Jack Halloran O. C-11750, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.

MY HEART STOOD STILL (Rodgers-Hart) Pete Moore O. NoMxNo, 2-22-75. LP: U. A. UAS-29956 (UK).

MY LITTLE GRASS SHACK IN KEALAKEKUA, HAWAII (Cogswell-Harrison-Noble) Chorus & Orch. E-12802, 4-30-62. LP: W. B. W/WS-1482.

MY MAN. See: MY TANE.

MY OWN INDIVIDUAL STAR (Cahn-Rodgers) (LP: All Baba and the 40 Thieves 40) Choir, Arthur Norman O. (LP issues include reprise with piano) MSV-2032-1, rel. Oct. 57. 45: Kapp K-196X, R: How Lovely Is Christmas. LP: Gold. A298.20; Won. LP-314.

MY PONY BOY (O'Donnell-Heath) Orch. E-12809, 4-30-62. LP: W. B. W/WS-1482.

MY PRAYER (Kennedy-Boulanger) Mishel Piastro & Longines Symphonette O. LW(S)-221, 12-2-65. LP: Lng. LW/LWS-221, LW/LWS-303, LW/LWS-348.

MY RESISTANCE IS LOW (Carmichael-Adamson) Pete Moore O. NoMxNo, 10-29-76. LP: U. A. LA-833-G.

MY SHAWL (Cugat-Adams) Billy May O. 60-XY-95, 6-23-60. LP: MGM E/SE-3890P.

MY SWEETHEART'S THE MAN IN THE MOON (Thornton) Chorus, Jack Halloran O. C-11732, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.

MY TANE (MY MAN) (Noble-Goupil-Gump) Nelson Riddle O. 2321, 8-21-63. LP: Rep. R/RS-6106.

MY WILD IRISH ROSE (Olcott) Chorus, Jack Halloran O. C-11742, 12-20/28-60. LP: Cap. SM-11740; Cap. S.M. SLB-8103; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.

NARRATION FROM ST. LUKE. See: ST. LUKE NARRATION.

NEVER BE AFRAID (Bergman-Keith-Spence) LP: Never Be Afraid, a Musical Version of the Emperor's New Clothes) Choir, Arthur Norman O. MSV-2029, rel. Feb. 58. 78: Gold. R-355 (6"), R: Emperor's New Clothes (Song & story). 45: Gold. FF-453, R: Emperor's New Clothes (Song & story); Kapp K-195X, R: I Love you, Whoever You Are. LP: B. Crosby Phonocard; C.S.P. CSP-177; Gold. A198.22; Won. LP-79.

NEVERTHELESS (I'M IN LOVE WITH YOU) (Ruby-Kalmar) Alan Cohen O. NoMxNo, 7-20-76. LP: Dec. DBC-1/2 (UK), TAB-31 (UK); Lon. PS-679.

NEVERTHELESS (I'M IN LOVE WITH YOU) (Ruby-Kalmar) Gordon Rose O. (From BBC radio show) NoMxNo, 10-11-77. LP: BBC 22398.

NEW ASHMOLEAN MARCHING SOCIETY, THE (Loesser) Chorus, Bob Thompson O. L2PB-0433-6, 1-28-60. Vic. Unissued in U. S. EP: RCA 20402 (Au).

NEW SAN ANTONIO ROSE. See: SAN ANTONIO ROSE.

NEW VIENNA WOODS (Strauss--Adapt. Livingston-Evans) Rosemary Clooney, chorus, Billy May O. 53123, 12-2-64. LP: Cap. SM-11736, T/ST-2300.

NICE WORK IF YOU CAN GET IT (G. & I. Gershwin) Buddy Bregman O. BR-20160-4, 6-11-56. EP: Vrv. EPV-5022. LP: Met. M/MS-523; MGM E/SE-4129, E/SE-4203, E/SE-4242; Vrv. MGW-2020.

NIGHT IS YOUNG AND YOU'RE SO BEAUTIFUL, THE (Suesse-Kahal-Rose) Alan Cohen O. NoMxNo, 7-21-76. LP: Dec. TAB-31 (UK); Lon. PS-679.

NIGHT IS YOUNG AND YOU'RE SO BEAUTIFUL, THE (Suesse-Kahal-Rose) Gordon Rose O. (From BBC radio show) NoMxNo, 10-11-77. LP: BBC 22398.

NINE HUNDRED MILES (Trad.) (LP: How the West was Won) Bob Thompson O. K2PB-5793, 7-21-59. LP: Vic. LOP/LSO-6070.

NO TIME AT ALL (Schwartz) Pete Moore O. NoMxNo, 2-20-75. LP: U. A. LA-554-G.

NOBODY KNOWS THE TROUBLE I'VE SEEN (Trad.) Chorus, Jack Halloran O. C-11751, 12-20/28-60. 45: W. B. PRO-131 (Promo disc). LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.

NOTHING IN COMMON (Van Heusen-Cahn) Bob Hope, chorus, Joe Lilley O. HB-142, 2-24-58. 45: U. A. 109X, R: Paris Holiday. EP: U. A. UAE-10001. LP: U. A. UAL-40001.

NOW THE DAY IS OVER (Baring-Gould - Barnaby) Details unknown. NoMxNo, 6-21/26-62. Proj. Unissued.

NOW YOU HAS JAZZ (Porter) (Film: High Society) (From soundtrack) Louis Armstrong, Johnny Green & MGM Studio O. 15405-1, 1-18-56. 78: Cap. 3506, [R: High Society Calypso--non-Bing]. 45: Cap. F-3506, [R: High Society Calypso--non-Bing], 6032, R: True Love. EP: Cap. 3-750 (EDM-750). LP: Cap. W/SW-750.

NOW YOU HAS JAZZ (Porter) Joe Bushkin Qt. (From live performance) NoMxNo, 6-24/25-76. LP: K-Tel NE-951.

NOW YOU HAS JAZZ (Porter) Joe Bushkin Qt. NoMxNo, 10-4-77. LP: U. A. UAG-30142 (UK) [NOTE: This was recorded to benefit the Norwegian Red Cross.]

NUT BROWN MAIDEN (Trad.) Chorus, Jack Halloran O. C-11745, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.

- O HOLY NIGHT (CANTIQUE DE NOEL) (Adam-Dwight) Chorus & Orch. E-12904, 10-5-62. LP: Cap. SM-11732; Cap.S.M. SL-6516; R. D. RD4-175-1; W. B. W/WS-1484.
- O MARY, DON'T YOU WEEP (Trad.) Chorus, Jack Halloran O. C-11751, 12-20/28-60. 45: W.B. PRO-131 (Promo disc). LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.
- O SOLE MIO (Di Capua-Capurro-Teschemacher) Chorus, Jack Halloran O. C-11752, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1435, 2R/2RS-1401.
- OH, DEAR, WHAT CAN THE MATTER BE? (Trad.) Chorus, Jack Halloran O. C-11734, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.
- OH, DEM GOLDEN SLIPPERS (Bland) Chorus, Jack Halloran O. B-11278, 12-17-59. EP: W. B. ED-1363-2. LP: Cap. SM-11738; Cap.S.M. SLB-8103; Vic. LPM/LSP-2276; W. B. W/WS-1363. Redubbed with children's chorus: LP: B&G 2; Proj. LP-1003.
- OH, HOW LOVELY IS THE EVENING (Trad.) Chorus, Jack Halloran O. C-11744, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401. Redubbed with children's chorus: LP: B&G 2; Proj. LP-1003.
- OH, LONESOME ME (Gibson) Chorus, Bill Justis O. 50799, 10-29-63. LP: Cap. SM-11737, T/ST-2346; R. D. RD4-138.
- OH, SUSANNA (Foster) Chorus, Jack Halloran O. C-11748, 12-20/28-60. LP: Cap. SM-11740; Cap.S.M. SLB-8103; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401. Redubbed with children's chorus: LP: B&G 2; Proj. LP-1003.
- OH, THEM GOLDEN SLIPPERS. See: OH, DEM GOLDEN SLIPPERS.
- OH WHERE HAS MY LITTLE DOG GONE? (Winner) Chorus, Jack Halloran O. C-11734, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401. Redubbed with children's chorus: LP: B&G 2; Proj. LP-1003.
- OL' MAN RIVER (Kern-Hammerstein) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.
- OLD BUTTERMILK SKY. See: OLE BUTTERMILK SKY.
- OLD DEVIL MOON (Lane-Harburg) Chorus, Billy May O. 60-XY-91, 6-22-60. LP: MGM E/SE-3890P.
- OLD-FASHIONED LOVE (Johnson-Mack) Alan Cohen O. NoMxNo, 7-22-76. LP: Dec. TAB-31 (UK); Lon. PS-679.
- OLD KING COLE (LP: Jack B. Nimble, a Mother Goose Fantasy) Choir, Arthur Norman O. NoMxNo, rel. Feb. 58. Gold. R-395 (6"), R: Sing a Song of Sixpence. EP: Gold. EP-408. LP: Gold. A198.23; Won. LP-79.
- OLD MacDonald HAD A FARM (Trad.) Chorus, Jack Halloran O. B-11274, 12-17-59. EP: W. B. ED-1363-1. LP: Vic. LPM/LSP-2276; W. B. W/WS-1363. Redubbed with children's chorus: LP: B&G 2; Proj. LP-1003.
- OLD PLANTATION, THE (KUU HOME) (Shannon-Nape-Montano) Women's chorus, Nelson Riddle O. 2319, 8-21-63. LP: Rep. R/RS-6106.
- OLD SETTLERS' SONG (Henry) (LP: How the West Was Won) Chorus, Bob Thompson O. K2PB-5790, 7-20-59. LP: Vic. LOP/LSO-6070.
- OLDEST ESTABLISHED PERMANENT FLOATING CRAP GAME, THE (Loesser) Frank Sinatra, Dean Martin, Morris Stoloff O. 2185, 7-29-63. 45: Rep. R-20217, R: Fugue for Tinhorns. LP: Har. HS-11374; Rep. F/FS-2016 (4F-2019).
- OLE BUTTERMILK SKY (Carmichael-Brooks) Mishel Piastro & Longines Symphonette O. LW(S)-219, 12-2-65. LP: Lng. LW/LWS-219, LW/LWS-303, LW/LWS-344.
- ON A BICYCLE BUILT FOR TWO. See: DAISY BELL.
- ON A SLOW BOAT TO CHINA (Loesser) Rosemary Clooney, Buddy Cole O. (Record erroneously gives credit to Billy May O.) J2PB-1316-9, 7-28-58. 45: Vic. 61-8514, R: Hindustan. LP: Cam. CAS-2330; RCA S. P. DPL9-0100, PR-125-4, PRS-340 (DKS-002); R. D. RDA-036; Vic. LPM/LSP-1854.
- ON A SLOW BOAT TO CHINA (Loesser) Rosemary Clooney, Pete Moore O. (From live performance) NoMxNo, 6-24/25-76. LP: K-Tel NE-951.
- ON THE ALAMO (Jones-Keyes-Lyons) Paul Smith O. NoMxNo, 1-21-75. LP: Lon. SHU-8489.
- ON THE ROAD TO MANDALAY (Speaks-Kipling) Chorus, Jack Halloran O. B-11278, 12-17-59. EP: W.B. ED-1363-2. LP: Cap. SM-11738; Cap.S.M. SLB-8103; Vic. LPM/LSP-2276; W. B. W/WS-1363.
- ON THE VERY FIRST DAY OF THE YEAR (Moore-Barnes) Pete Moore O. NoMxNo, 9-13-77. LP: Pol. PD-1-6128.
- ON TOP OF OLD SMOKEY (Trad.) Chorus, Jack Halloran O. C-11737, 12-20/28-60. LP: Cap. SM-11739; Cap.S.M. SLB-8103; Vic. LPM/LSP-2460; W.B. W/WS-1422, 2R/2RS-1401. Redubbed with children's chorus: LP: B&G 2; Proj. LP-1003.
- ONCE IN A WHILE (Edwards-Green) Alan Cohen O. NoMxNo, 7-21-76. LP: Dec. DBC-1/2 (UK), TAB-31 (UK); Lon. PS-679. [NOTE: Takes 2 & 3 have been issued.]
- ONCE IN A WHILE (Edwards-Green) Gordon Rose O. (From BBC radio show) NoMxNo, 10-11-77. LP: BBC 22398. [NOTE: This is the last song ever recorded by Bing.]
- ONE EARLY AUTUMN AFTERNOON (LP: Jack B. Nimble, a Mother Goose Fantasy) Choir, Arthur Norman O. NoMxNo, rel. Feb. 58. LP: Gold. A198.23; Won. LP-79.
- ONE FOR MY BABY (Arlen-Mercer) Mishel Piastro & Longines Symphonette O. LW(S)-343-A, 3-26/28-68. LP: Lng. LW/LWS-303, LW/LWS-343.
- ONE RICH BROTHER (ALI BABA) (Cahn-Rodgers) (LP: Ali Baba and the 40 Thieves 40) Choir, Arthur Norman O. NoMxNo, rel. Oct. 57. EP: Gold. EP-444, EP-4444. LP: Gold. A298.20; Won. LP-314.
- ONE RICH BROTHER (KASSIM) (Cahn-Rodgers) (LP: Ali Baba and the 40 Thieves 40) Choir, Arthur Norman O. NoMxNo, rel. Oct. 57. EP: Gold. EP-444, EP-4444. LP: Gold. A298.20; Won. LP-314.
- ONLY A BIRD IN A GILDED CAGE. See: BIRD IN A GILDED CAGE, A.
- ONLY WAY TO GO, THE (Hamlisch-Rice) Pete Moore O. NoMxNo, 1-19-76. LP: U. A. LA-833-G.
- ONLY WAY TO GO, THE (Hamlisch-Rice) Gordon Rose O. (From BBC radio show) NoMxNo, 10-11-77. LP: BBC 22398.
- OPEN SESAME (Cahn-Rodgers) (LP: Ali Baba and the 40 Thieves 40) Choir, Arthur Norman O. NoMxNo, rel. Oct. 57. EP: Gold. EP-444, EP-4444. LP: Gold. A298.20; Won. LP-314.
- OUR BOYS WILL SHINE TONIGHT (Trad.) Chorus, Jack Halloran O. C-11745, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401. Redubbed with children's chorus: LP: B&G 2; Proj. LP-1003.
- PAGAN LOVE SONG (Brown-Freed) Billy May O. 60-XY-90, 6-22-60. LP: MGM E/SE-3890P.
- PARIS HOLIDAY (Van Heusen-Cahn) Bob Hope, chorus, Joe Lilley O. HB-141, 2-24-58. 45: U. A. 109X, R: Nothing in Common. EP: U. A. UAE-10001. LP: U. A. UAL-40001.
- PAT-A-PAN (Trad.) Chorus & Orch. E-12909, 10-5-62. LP: Cap.S.M. SL-6544, SL-6589, SL-6925; W. B. W/WS-1484.
- PEGGY O'NEILL (Nelson-Pease-Dodge) Chorus, Jack Halloran O. B-11272, 12-17-59. EP: W. B. ED-1363-1. LP: Cap. SM-11738; Vic. LPM/LSP-2276; W. B. W/WS-1363.

- PENNIES FROM HEAVEN (Johnston-Burke) (Film: Pepe) (From soundtrack) Cantinflas, Johnny Green & MGM Studio O. NoMxNo, June 60. LP: Cpx. CP/SCP-507.
- PENNIES FROM HEAVEN (Johnston-Burke) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.
- PERSONAL MESSAGE FROM BING CROSBY, A. Frank Knight, Mishel Piastro & Longines Symphonette O. 226, late 1965? LP: Lng. 7" demo, no number. [NOTE: Bing does not sing; he and Frank Knight describe the 6-record Longines TREASURY and the bonus record sent with it.]
- PICK YOURSELF UP (Kern-Fields) Fred Astaire, Pete Moore O. NoMxNo, 7-16-75. LP: U. A. LA-588-G.
- PLAY A SIMPLE MELODY (Berlin) Harry Crosby, Pete Moore O. (From live performance) NoMxNo, 6-24/25-76. LP: K-Tel NE-951.
- PLEASE (Rainger-Robin) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.
- PLEASURE OF YOUR COMPANY, THE (Previn-Mercer) (Introducing ROAMIN' IN THE GLOAMIN') Johnny Mercer, Pete Moore O. NoMxNo, 10-17-74. LP: U. A. LA-554-G.
- PLEASURE OF YOUR COMPANY, THE (Previn-Mercer) (Parody) Joe Bushkin, piano (From live performance) NoMxNo, 6-24/25-76. LP: K-Tel NE-951.
- POLLY WOLLY DOODLE (Trad.) Chorus, Jack Halloran O. C-11746, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401. Redubbed with children's chorus: LP: B&G 2; Proj. LP-1003.
- PONY BOY. See: MY PONY BOY.
- POOR PEOPLE OF PARIS, THE (Monnot-Rouzaud-Lawrence) Rosemary Clooney, Billy May O. 52670, 8-15-64. LP: Cap. SM-11736, T/ST-2300; Cap. S.M. SLB-8103; R. D. RD4-138.
- POP GOES THE WEASEL (Trad.) Chorus, Jack Halloran O. C-11738, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.
- PREACHER, THE (Silver-Gonzales) Louis Armstrong, chorus, Billy May O. 60-XY-108, 6-29-60. LP: Cap. SM-11735; Met. M/MS-591; MGM E/SE-3882, GAS-137.
- PRETTY GIRL IS LIKE A MELODY, A (Berlin) Details unknown. NoMxNo, 6-21/26-62. Proj. Unissued.
- PUFF THE MAGIC DRAGON (Yarrow-Lipton) Bugs Bower O. NoMxNo, 2-12-68. LP: Pick. S-6802, SPC-3583.
- PUT ON YOUR OLD GRAY BONNET (Wenrich-Murphy) Details unknown. NoMxNo, 6-21/26-62. Proj. Unissued.
- PUT YOUR HAND IN THE HAND (MacLellan) Count Basie O. DL-281, 3-14/16-72. LP: Day. DR-2014.
- PUTTIN' ON THE RITZ (Berlin) Mishel Piastro & Longines Symphonette O. LW(S)-345-A, 3-26/28-68. LP: Lng. LW/LWS-345.
- QUILTING PARTY, THE. See: I WAS SEEING NELLIE HOME.
- RAMONA (Wayne-Gilbert) Chorus, Billy May O. 60-XY-97, 6-23-60. LP: MGM E/SE-3890P.
- RAZZLE DAZZLE (Kander-Ebb) Johnny Evans Singers, Pete Moore O. NoMxNo, 2-25-75. LP: U. A. UAS-29956 (UK).
- RED RIVER VALLEY (Trad.) (LP: How the West Was Won) Chorus, Bob Thompson O. K2PB-5805, 7-24-59. LP: Vic. LOP/LSO-6070.
- REMEMBER (Berlin) Details unknown. NoMxNo, 6-21/26-62. Proj. Unissued.
- REMEMBER (Berlin) Mishel Piastro & Longines Symphonette O. LW(S)-344-B, 3-26/28-68. LP: Lng. LW/LWS-344.
- RETURN TO PARADISE (Tiomkin-Washington) Nelson Riddle O. 2330, 12-9-63. LP: Rep. R/RS-6106.
- RIVER, STAY AWAY FROM MY DOOR (Woods-Dixon) Mishel Piastro & Longines Symphonette O. LW(S)-343-B, 3-26/28-68. LP: Lng. LW/LWS-343.
- ROAD TO HONG KONG, THE (Van Heusen-Cahn) (Film: The Road to Hong Kong) (From soundtrack) Bob Hope, Robert Farnon O. NoMxNo, Sept. 61. LP: Lib. LOM-16002, LOS-17002.
- ROAMIN' IN THE GLOAMIN' (Lauder) Rosemary Clooney, Billy May O. 52672, 8-15-64. LP: Cap. SM-11736, T/ST-2300; Cap. S.M. SLB-8103.
- ROAMIN' IN THE GLOAMIN' (Lauder) Johnny Mercer, Pete Moore O. See: PLEASURE OF YOUR COMPANY, THE.
- ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY (Lewis-Young-Schwartz) Mishel Piastro & Longines Symphonette O. LW(S)-222, 12-2-65. LP: Lng. LW/LWS-222, LW/LWS-348.
- ROCKY MOUNTAIN MOON (Mercer) Louis Armstrong, chorus, Billy May O. 60-XY-109, 6-29-60. LP: Cap. SM-11735; Met. M/MS-591; MGM E/SE-3882, GAS-137.
- ROLL, JORDAN, ROLL (Trad.) Chorus, Jack Halloran O. C-11751, 12-20/28-60. 45: W. B. PRO-131 (Promo disc). LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.
- ROLL ON, SILVER MOON (Turner) Details unknown. NoMxNo, 6-21/26-62. Proj. Unissued.
- ROSE IN HER HAIR, THE (Warren-Dubin) Billy May O. 60-XY-92, 6-22-60. LP: MGM E/SE-3890P.
- ROSE IN HER HAIR, THE (Warren-Dubin) Alan Cohen O. NoMxNo, 7-21-76. LP: Dec. DBC-1/2 (UK), TAB-31 (UK); Lon. PS-679.
- 'ROUND AND 'ROUND THE CHRISTMAS TREE (Livingston-Evans) Jack Halloran & Voices of Christmas, Les Brown O. DL-185, 9-7/8-71. LP: Day. DR-2006; T.C.F. T-551.
- ROW, ROW, ROW YOUR BOAT (Lyte) Kathryn, Mary Frances, Harry & Nathaniel Crosby, Pete Moore O. (With reprise) (From live performance) 6-24/25-76. See: CROSBY FAMILY "ROUND."
- ROXIE (Kander-Ebb) Fred Astaire, Pete Moore O. NoMxNo, 7-16-75. LP: U. A. LA-588-G.
- RUSSIAN ADVENTURE (From soundtrack of movie with this title) Bolshoi Ballet O., Moiseyev Ensemble, Piatnisky Ensemble, Moscow Circus O. Bing is host. NoMxNo, date unknown. LP: Rou. OS-802.
- SAIL AWAY FROM NORWAY (Trad.-Crosby) Jack Parnell O. NoMxNo, 10-4-77. LP: U. A. UAG-30142 (UK) [NOTE: This was recorded to benefit the Norwegian Red Cross.]
- SAILING DOWN THE CHESAPEAKE BAY (Botsford-Havez) Paul Smith O. NoMxNo, 1-21-75. LP: Lon. SHU-8489.
- ST. LUKE NARRATION (Bing narrates the story of Christmas) CP-1170 & CP-1171, 1960. LP: WLSM 5 (titled the Bible Story of Christmas), 25 (titled What Child Is This?) [NOTE: Bing does not sing. The two LP's differ as to songs, organist, etc., but Bing's narration is identical on both issues.]
- SAN ANTONIO ROSE (Wills) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.
- SAN FERNANDO VALLEY (Jenkins) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.
- SANTA LUCIA (Cottrau-Oliphant) Chorus, Jack Halloran O. C-11753, 12-20/28-60. LP: Cap. SM-11740; Cap. S.M. SLB-8103; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.
- SAY IT ISN'T SO (Berlin) Mishel Piastro & Longines Symphonette O. LW(S)-346-B, 3-26/28-68. LP: Lng. LW/LWS-346.
- SAY IT WITH MUSIC (Berlin) Details unknown. NoMxNo, 6-21/26-62. Proj. Unissued.
- SAY ONE FOR ME (Van Heusen-Cahn) (Film: Say One for Me) Percy Faith O. RHCO-46128, 3-6-59. Col. Unissued.

- SAY ONE FOR ME (Van Heusen-Cahn) (Film: Say One for Me) (From soundtrack) Debbie Reynolds, Lionel Newman O. NoMxNo, 3-6-59. LP: Col. CL-1337, CS-8147.
- SAY ONE FOR ME (Van Heusen-Cahn) (Film: Say One for Me) (From soundtrack) Lionel Newman O. NoMxNo, 3-6-59. LP: Col. CL-1337, CS-8147.
- SAY ONE FOR ME (Van Heusen-Cahn) (Film: Say One for Me) Chorus, Frank DeVol O. RHCO-46134, 3-25-59. 45: Col. 4-41387, R: I Couldn't Care Less.
- SAY "SI SI" (Lecuona-Stillman-Luban) Rosemary Clooney, Billy May O. J2PB-1322-6, 8-11-58. EP: Vic. EPA-4331. LP: Cam. CAS-2330; RCA S:P. DPL9-0100; Vic. LPM/LSP-1854.
- SAY "SI SI" (Lecuona-Stillman-Luban) Mishel Piastro & Longines Symphonette O. LW(S)-347-A, 3-26/28-68. LP: Lng. LW/LWS-347.
- SCHNITZELBANK (Trad.) Chorus, Jack Halloran O. C-11738, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.
- SEASONS (Becaude-Barnes) Pete Moore O. NoMxNo, 11-5-76 & 9-14-77 (Composite of two recordings made at different recording sessions) LP: Pol. PD-1-6128.
- SECOND TIME AROUND, THE (Van Heusen-Cahn) (Film: High Time) Pete King O. 60-XY-940, 8-25-60. 45: MGM K-12946, R: Incurably Romantic.
- SECRET OF CHRISTMAS, THE (Van Heusen-Cahn) (Film: Say One for Me) Percy Faith O. RHCO-46129, 3-6-59. Col. Unissued.
- SECRET OF CHRISTMAS, THE (Van Heusen-Cahn) (Film: Say One for Me (From soundtrack) Chorus, Frank DeVol O. RHCO-46135, 3-25-59. 45: Col. 4-41496, R: Just What I Wanted for Christmas. LP: Col. CL-1337, CL-1394, CS-8147; C.S.P. C-10396, CSS-1033, CSS-1464.
- SECRET OF CHRISTMAS, THE (Van Heusen-Cahn) (Film: Say One for Me) Fred Warians. 2461, 6-19-64. 45: Rep. 0424, R: White World of Winter, The. LP: Rep. F/FS-2022.
- SEND IN THE CLOWNS (Sondheim) Pete Moore O. NoMxNo, 2-26-75. 45: U. A. XW700-Y, R: That's What Life Is All About. LP: U. A. LA-554-G.
- SEND IN THE CLOWNS (Sondheim) Pete Moore O. (From live performance) NoMxNo, 6-24/25-76. LP: K-Tel NE-951.
- SENTIMENTAL GENTLEMAN FROM GEORGIA (Perkins-Parish) Mishel Piastro & Longines Symphonette O. LW(S)-346-A, 3-26/28-68. LP: Lng. LW/LWS-346.
- SEPTEMBER IN THE RAIN (Warren-Dubin) Buddy Bregman O. BR-20163-3, 6-12-56. EP: Vrv. EPV-5022. LP: Met. M/MS-523; MGM E/SE-4129, E/SE-4203; Vrv. MGW-2020.
- SEPTEMBER SONG (Weill-Anderson) Pete Moore O. NoMxNo, 9-12-77. LP: Pol. PD-1-6128. [NOTE: Take 1 used; Take 2 unissued.]
- SEVEN NIGHTS A WEEK (Van Heusen-Cahn) Chorus, Nelson Riddle O. 16693-1, Early 57. 78: Cap. 3695, R: Man on Fire. 45: Cap. F-3695, R: Man on Fire.
- SHE IS THE SUNSHINE OF VIRGINIA (Carroll-MacDonald) Paul Smith O. NoMxNo, 1-21-75. LP: Lon. SHU-8489.
- SHE'LL BE COMIN' ROUND THE MOUNTAIN (Trad.) Chorus, Jack Halloran O. C-11745, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401. Redubbed with children's chorus: LP: B&G 2; Proj. LP-1003.
- SHE'LL BE COMIN' ROUND THE MOUNTAIN (Trad.) Kathryn, Mary Frances, Harry & Nathaniel Crosby, Pete Moore O. (From live performance) 6-24/25-76. See: CROSBY FAMILY "ROUND."
- SHENANDOAH (Trad.) (LP: How the West Was Won) Chorus, Bob Thompson O. K2PB-5779, 7-20-59. LP: Vic. LOP/LSO-6070.
- SHINE ON, HARVEST MOON (Norworth-Bayes) Chorus, Jack Halloran O. C-11730, 12-20/28-60. 45: W. B. PRO-131 (Promo disc). LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.
- SHOO, FLY, DON'T BOTHER ME (Reeves-Campbell) Chorus, Jack Halloran O. B-11278, 12-17-59. EP: W. B. ED-1363-2. LP: Cap. SM-11738; Cap. S.M. SLB-8103; Vic. LPM/LSP-2276; W. B. W/WS-1363. Redubbed with children's chorus: LP: B&G 2; Proj. LP-1003.
- SHOULD I? (Brown-Freed) Chorus & Orch. E-12805, 4-30-62. LP: W. B. W/WS-1482.
- SIDEWALKS OF NEW YORK (Lawlor-Blake) Details unknown. NoMxNo, 6-21/26-62. Proj. Unissued.
- SING (Raposo) Fred Astaire, Johnny Evans Singers, Pete Moore O. NoMxNo, 7-15-75. LP: U. A. LA-588-G.
- SING (Raposo) Kathryn, Mary Frances, Harry & Nathaniel Crosby, Pete Moore O. (From live performance) NoMxNo, 6-24/25-76. LP: K-Tel NE-951.
- SING A SONG OF SIXPENCE (LP: Jack B. Nimble, a Mother Goose Fantasy) Choir, Arthur Norman O. NoMxNo, rel. Feb. 58. 78: Gold. R-395 (6"), R: Old King Cole. EP: Gold. EP-408. LP: Gold. A198.23; Won. LP-79.
- SINGERS, THE (Longfellow) (Poetry reading) Pete Moore O. CPR2-1, 9-14-77. Unissued.
- SINGIN' IN THE RAIN (Brown-Freed) Chorus & Orch. E-12801, 4-30-62. LP: W. B. W/WS-1482.
- SKIP TO MY LOU (Trad.) (LP: How the West Was Won) Rosemary Clooney, chorus, Bob Thompson O. K2PB-5797, 7-20-59. LP: Vic. LOP/LSO-6070.
- SLAVE'S DREAM, THE (Longfellow) (Poetry reading) Pete Moore O. CPR5-2, 9-14-77. Unissued.
- SLEEPY TIME DOWN SOUTH (L. & O. Rene-Muse) Paul Smith O. NoMxNo, 1-16-75. LP: Lon. SHU-8489.
- SLEIGH RIDE (Anderson-Parish) Johnny Evans Singers, Pete Moore O. NoMxNo, 9-13-77. LP: Pol. PD-1-6128.
- SLOW BOAT TO CHINA, A. See: ON A SLOW BOAT TO CHINA.
- SNOWBIRD (MacLellan) Count Basie O. DL-276, 3-14/16-72. LP: Day. DR-2014.
- SO LONG, MARY (Cohan) Chorus, Jack Halloran O. C-11739, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.
- SOLITUDE. See: LUCY GRAY.
- SOME SUNNY DAY (Berlin) Bob Scobey's Frisco Jazz Band. H2JB-322-3, 2-19-57. EP: Vic. EPA-2-1473. LP: Vic. CPL1-2086, LPM-1473.
- SOME SUNNY DAY (Berlin) Pete Moore O. NoMxNo, 2-25-75. LP: U. A. LA-554-G.
- SOMETHING SORT OF GRANDISH (Lane-Harburg) Debbie Reynolds, Morris Stoloff O. 2162, 8-8-63. LP: Har. HS-11286; Rep. F/FS-2015 (4F-2019).
- SOMETHING TO REMEMBER YOU BY (Schwartz-Dietz) Pete Moore O. NoMxNo, 2-22-75. LP: U. A. UAG-30294 (UK), UAS-29956 (UK).
- SONG IS ENDED, THE (Berlin) Mishel Piastro & Longines Symphonette O. LW(S)-344-A, 3-26/28-68. LP: Lng. LW/LWS-344.
- SONG IS YOU, THE (Kern-Hammerstein) Buddy Bregman O. BR-20159-3, 6-11-56. EP: Vrv. EPV-5020. LP: Lng. LW-117; MGM E/SE-4129, E/SE-4203; Vrv. MGW-2020.
- SONG OF CHRISTMAS, THE (Lee) Jack Halloran & Voices of Christmas, Les Brown O. DL-184, 9-7/8-71. LP: Day. DR-2006; T.C.F. T-551.
- SOUTH OF THE BORDER (Carr-Kennedy) (Film: Pepe) (From soundtrack) Cantinflas, Johnny Green & MGM Studio O. NoMxNo, June 60. LP: Cpx. CP/-SCP-507.
- SOUTH OF THE BORDER (Carr-Kennedy) Mishel Piastro & Longines Symphonette O. LW(S)-223, 11-30-65. Lng. LW/LWS-223, LW/LWS-346.

- SOUTH OF THE BORDER (Carr-Kennedy) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.
- SPANISH EYES (Singleton-Snyder-Kaempfert) (In Spanish & English) Paul Smith O. NoMxNo, 9-15-75. LP: Ana. ANC-INT-3901; Dec. DBC-1/2 (UK); Lon. SHU-8499. [NOTE: Two very different takes have been used.]
- SPRING, SPRING, SPRING (DePaul-Mercer) Fred Astaire, Pete Moore O. NoMxNo, 7-17-75. LP: U. A. LA-588-G.
- SPRING WILL BE A LITTLE LATE THIS YEAR (Loesser) Pete Moore O. NoMxNo, 1-19-76. LP: Pol. PD-1-612R
- STARLIGHT, STARBRIGHT (LP: Jack B. Nimble, a Mother Goose Fantasy) Choir, Arthur Norman O. NoMxNo, rel. Feb. 58. 78: Gold. R-396 (6''), R: Little Boy Blue. LP: C.S.P. CSP-177; Gold. A198.23; Won. LP-79.
- STARS FELL ON ALABAMA (Perkins-Parish) Paul Smith O. NoMxNo, 1-16-75. LP: Dec. DBC-1/2 (UK); Lon. SHU-8489.
- STEP TO THE REAR (Bernstein-Leigh) Chorus, Ernie Freeman O. K-6244, 10-31-67. 45: Rep. 0645 & RS-20645, R: What Do We Do with the World?
- STILL (Anderson) Chorus, Bill Justis O. 50785, 10-29-63. LP: Cap. SM-11737, T/ST-2346; Cap. S.M. SLB-8103.
- STORMY WEATHER (Arlen-Koehler) Mischel Piastro & Longines Symphonette O. LW(S)-218, 11-30-65. LP: Lng. LW/LWS-218, LW/LWS-303, LW/LWS-347.
- STRAIGHT DOWN THE MIDDLE (Van Heusen-Cahn) Buddy Cole O. RHC0-40560, 12-31-57. 45: Col. 4-41104, R: Tomorrow's My Lucky Day.
- STRAIGHT LIFE, THE (Curtis) Chorus, Jimmy Bowen O. ANA-4, 11-25-68. LP: Amos AAS-7001; M.C.A. MCA-915; Spr. SP-4008.
- STREETS OF LAREDO, THE (Trad.) (LP: How the West Was Won) Chorus, Bob Thompson O. K2PB-5801, 7-20-59. LP: Vic. LOP/LSO-6070.
- STYLE (Van Heusen-Cahn) (Film: Robin and the Seven Hoods) (From soundtrack) Frank Sinatra, Dean Martin, Nelson Riddle O. 2631, 4-10-64. LP: Rep. F/FS-2021.
- SUGAR (Pinkard-Alexander-Mitchell) Louis Armstrong, Billy May O. 60-XY-100, 6-28-60. LP: Cap. SM-11735; Met. M/MS-591; MGM E/SE-3882, GAS-137.
- SUGAR, DON'T YOU KNOW? (Bellson-Hayes-Lee) Count Basie O. DL-280, 3-14/16-72. 45: Day. 401 (UK), R: Gonna Build a Mountain. LP: Day. DR-2014.
- SUMMER WIND (Bradtke-Meyer-Mercer) Pete Moore O. NoMxNo, 9-14-77. LP: Pol. PD-1-6128.
- SUMMER WIND (Bradtke-Meyer-Mercer) Gordon Rose O. (From BBC radio show) NoMxNo, 10-11-77. LP: BBC 22398.
- SUNFLOWER (David) Chorus, Bill Justis O. 50802, 10-29-63. LP: Cap. T/ST-2346; Cap.S.M. SLB-8103.
- SUNRISE, SUNSET (Bock-Harnick) Count Basie O. DL-273, 3-14/16-72. LP: Day. DR-2014.
- SUNSHINE. See: (I CALL YOU) SUNSHINE.
- SWANEE (Gershwin-Caesar) Paul Smith O. NoMxNo, 1-21-75. LP: Lon. SHU-8489.
- SWEET ADELIN (Armstrong-Gerard) Chorus, Jack Halloran O. C-11737, 12-20/28-60. LP: Cap. SM-11739; Cap. S.M. SLB-8103; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.
- SWEET GENEVIEVE (Tucker-Cooper) Chorus, Jack Halloran O. C-11753, 12-20/28-60. LP: Cap. SM-11740; Cap. S. M. SLB-8103; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.
- SWEET LEILANI (Owens) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.
- SWEET ROSIE O'GRADY (Jerome) Chorus, Jack Halloran O. C-11732, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.
- SWING LOW, SWEET CHARIOT (Sheppard) Pete Moore O. (From live performance) 6-24/25-76. See: CROSBY FAMILY "ROUND."
- SWINGING ON A STAR (Van Heusen-Burke) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.
- SWINGING ON A STAR (Parody) (Van Heusen-J. Burke-Cahn-S. Burke) Issued by the American Gas Industry, promoting gas stoves. 78: Bing Crosby Phonocard, no number.
- TAKE ME OUT TO THE BALL GAME (Von Tilzer-Norworth) Chorus, Jack Halloran O. B-11272, 12-17-59. EP: W. B. ED-1363-1. LP: Cap. SM-11738; Vic. LPM/LSP-2276; W. B. W/WS-1363.
- TAKING A CHANCE ON LOVE (Duke-Latouche-Fetter) Billy May O. 60-XY-93, 6-22-60. LP: MGM E/SE-3890P.
- TALK TO THE ANIMALS (Bricusse) Bugs Bower O. NoMxNo, 2-9-68. LP: Pick. S-6802, SPC-3583.
- TEAM WORK (Van Heusen-Cahn) (Film: The Road to Hong Kong) (From soundtrack) Bob Hope, Robert Farnon O. XDRF-29065, Sept. 61. LP: Lib. LOM-16002, LOS-17002.
- TELL ME (Callahan - Kortlander) Bob Scobey's Frisco Jazz Band. H2JB-324-9, 2-19-57. EP: Vic. EPA 3-1473. LP: Vic. LPM-1473.
- TENDERLY (Gross-Lawrence) Mischel Piastro & Longines Symphonette O. LW(S)-219, 12-2-65. LP: Lng. LW/LWS-219, LW/LWS-303, LW/LWS-346.
- THANK YOU FOR A LOVELY EVENING (McHugh - Fields) Mischel Piastro & Longines Symphonette O. LW(S)-345-A, 3-26/28-68. LP: Lng. LW/LWS-345.
- THAT OLD BLACK MAGIC (Arlen-Mercer) Alan Cohen O. NoMxNo, 7-21-76. Dec. (UK) Unissued.
- THAT OLD BLACK MAGIC (Arlen-Mercer) Alan Cohen O. NoMxNo, 8-17-76. LP: Dec. DBC-1/2 (UK), TAB-31 (UK).
- THAT OLD GANG OF MINE (Henderson-Dixon-Rose) Mischel Piastro & Longines Symphonette O. LW(S)-343-A, 3-26/28-68. LP: Lng. LW/LWS-343.
- THAT TRAVELIN' TWO-BEAT (Livingston-Evans) Rosemary Clooney, Billy May O. (With reprise at end of LP) 52669 (beginning of LP), 8-15-64 & 53125 (end of LP), 12-2-64. LP: Cap. SM-11736, T/ST-2300.
- THAT'S ALL I WANT FROM YOU (Rotha) Bugs Bower O. NoMxNo, 2-12-68. Pick. Unissued.
- THAT'S WHAT LIFE IS ALL ABOUT (Reed-Crosby-Dacre-Barnes) Pete Moore O. (With reprise at end of LP) NoMxNo, 2-19-75. 45: U. A. XW700-Y, R: Send in the Clowns. LP: U. A. LA-554-G.
- THAT'S WHAT LIFE IS ALL ABOUT (Reed-Crosby-Dacre-Barnes) Pete Moore O. (From live performance) NoMxNo, 6-24/25-76. LP: K-Tel NE-951.
- THAT'S WHERE MY MONEY GOES (Daniels-Lilly) Chorus, Jack Halloran O. C-11730, 12-20/28-60. 45: W. B. PRO-131 (Promo disc) LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.
- THAT'S YOU. See: ERES TU.
- THEM THERE EYES (Pinkard-Tracey-Tauber) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.
- THERE IS A TAVERN IN THE TOWN (Hills) Chorus, Jack Halloran O. C-11748, 12-20/28-60. LP: Cap. SM-11740; Cap.S.M. SLB-8103; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.
- THERE'S DANGER IN YOUR EYES, CHERIE (Wendling-Richman-Meskill) Mischel Piastro & Longines Symphonette O. LW(S)-346-A, 3-26/28-68. LP: Lng. LW/LWS-346.
- THERE'S NOTHING THAT I HAVEN'T SUNG ABOUT (Duddy-Bresler) Alan Cohen O. NoMxNo, 7-22-76. 45: Lon. SN-20095, R: Way We Were, The (Promo disc). LP: Dec. DBC-1/2 (UK), TAB-31 (UK); Lon. PS-679.
- THERE'S NOTHING THAT I HAVEN'T SUNG ABOUT (Duddy-Bresler) Gordon Rose O. (From BBC radio show) NoMxNo, 10-11-77. LP: BBC 22398.

THEY ALL LAUGHED (G. & I. Gershwin) Buddy Bregman O. BR-20161-3, 6-12-56. EP: Vrv. EPV-5021. LP: Met. M/MS-523; MGM E/SE-4129, E/SE-4203; Vrv. MG-2020.

THEY ALL LIVED HAPPILY EVER AFTER (Cahn-Rodgers) (LP: Ali Baba and the 40 Thieves 40) Choir, Arthur Norman O. NoMxNo, rel. Oct. 57. 78: Gold. R-339 (6''), R: Ali Baba and the 40 Thieves (Story). LP: Gold. A298.20; Won. LP-314.

THIS IS A GREAT COUNTRY (Berlin) Chorus, Fred Waring Pennsylvanians. 2473, 2-4-64. LP: Har. HS-30931; Rep. F/FS-2020.

THIS LAND IS YOUR LAND (Guthrie) Chorus, Fred Waring Pennsylvanians. 2472, 2-4-64. LP: Har. HS-30931; Rep. F/FS-2020.

THIS OLD MAN (Trad.) Chorus, Jack Halloran O. C-11738, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401. Redubbed with children's chorus: LP: B&G 2; Proj. LP-1003.

THOROUGHLY MODERN MILLIE (Van Heusen-Cahn) Bugs Bower O. NoMxNo, 2-9-68. LP: Pick. S-6802, SPC-3583.

THOSE WERE THE DAYS (Raskin) Chorus, Jimmy Bowen O. ANA-2, 11-21-68. LP: Amos AAS-7001; M.C.A. MCA-915; Spr. SP-4008.

THOU SWELL (Rodgers-Hart) Pete Moore O. NoMxNo, 2-24-75. LP: U. A. UAS-29956 (UK).

THREE BLIND MICE (Trad.) Chorus, Jack Halloran O. C-11739, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.

TIE A YELLOW RIBBON 'ROUND THE OLD OAK TREE (Levine-Brown) Billy Byers O. DL-347, 6-8-73. 45: Day. 402 (UK), R: It's Not Where You Start.

TIME ON MY HANDS (Youmans-Adams-Gordon) Alan Cohen O. NoMxNo, 7-21-76. LP: Dec. DBC-1/2 (UK), TAB-31 (UK); Lon. PS-679. [NOTE: Takes 2 & 3 have been issued.]

TIME TO BE JOLLY, A (Hale-Brown-Burke) Jack Halloran & Voices of Christmas, Les Brown O. DL-100, 11-16-70. 45: Day. D-1001, R: And the Bells Rang. LP: Day. DR-2006; T.C.F. T-551.

TISKET, A-TASKET, A. See: A-TISKET, A-TASKET.

TODAY IS MONDAY (Trad.) Chorus, Jack Halloran O. C-11734, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401. Redubbed with children's chorus: LP: B&G 2; Proj. LP-1003.

TOGETHER (Henderson-DeSylva-Brown) Details unknown. NoMxNo, 6-21/26-62. Proj. Unissued.

TOM DOOLEY (Lomax-Warner) Details unknown. NoMxNo, 6-21/26-62. Proj. Unissued.

TOM SAWYER. See: ADVENTURES OF TOM SAWYER, THE.

TOMORROW'S MY LUCKY DAY (Van Heusen-Burke) (Film: Don't Hook Now) Buddy Cole O. RHCO-40561, 12-31-57. 45: Col. 4-41104, R: Straight Down the Middle.

T00-RA-L00-RA-L00-RAL (Shannon) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.

TOOT, TOOT, TOOTSIE (Kahn-Fio Rito-Russo-Erdman-King) Chorus, Jack Halloran O. B-11279, 12-17-59. EP: W. B. ED-1363-3. LP: Cap. SM-11738; Cap.S.M. SLB-8103; Vic. LPM/LSP-2276; W. B. W/WS-1363.

TOP BILLING (Moore-Barnes) Fred Astaire, Pete Moore O. (With reprise) NoMxNo, 7-16-75. LP: U. A. LA-588-G.

TOWER OF BABEL (Allen-Lampert-Farrow) Wally Cox, narrator; chorus, Ray Ellis O. NoMxNo, Aug. 63. LP: U. A. UXL-4, UXS-54.

TRAMP, TRAMP, TRAMP (Root) Chorus, Jack Halloran O. C-11740, 12-20/28-60. LP: Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.

TRIBUTE TO MICHAEL HOLLIDAY (Spoken message) NoMxNo, Apr. 64. LP: Col. 33SX1635 (UK). [NOTE: Recorded for a benefit concert.]

TRIBUTE TO ROBERTO CLEMENTE (Spoken message) NoMxNo, date unknown. LP: T. B. T-1001.

TRUE LOVE (Porter) (Film: High Society) (From soundtrack) Grace Kelly, Johnny Green & MGM Studio O. 15409-1, 2-22-56. 78: Cap. 3507, R: Well, Did You Evah?. 45: Cap. F-3507, R: Well, Did You Evah?, 6032, R: Now You Has Jazz. EP: Cap. 3-750 (EDM-750). LP: Cap. W/SW-750.

TRUE LOVE (Porter) (Film: High Society) Mary Frances Crosby, Joe Bushkin Quartet (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.

UP A LAZY RIVER. See: LAZY RIVER.

UP, UP, AND AWAY (Webb) Chorus, Bugs Bower O. NoMxNo, 2-12-68. LP: Pick. S-6802, SPC-3583.

VACATION ROAD TO MINNESOTA. Bob Hope. MB-2263 and 2264, date unknown. LP: Cap. Custom, unnumbered.

WABASH CANNON BALL (Carter) Chorus, Bill Justis O. 50786, 10-29-63. LP: Cap. SM-11737, T/ST-2346; Cap.S.M. SLB-8103; R. D. RD4-138.

WAIT FOR THE WAGON (Knauff) Chorus, Jack Halloran O. C-11736, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.

WAIT 'TIL THE SUN SHINES, NELLIE (Von Tilzer-Sterling) Kathryn Crosby, Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.

WALK TOGETHER, CHILDREN (Trad.) Chorus, Jack Halloran O. C-11745, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.

'WAY DOWN YONDER IN NEW ORLEANS (Layton-Creamer) Louis Armstrong, Billy May O. 60-XY-101, 6-28-60. LP: Cap. SM-11735; Met. M/MS-591; MGM E/SE-3882, GAS-137.

'WAY DOWN YONDER IN NEW ORLEANS (Layton-Creamer) Paul Smith O. NoMxNo, 1-16-75. LP: Lon. SHU-8489.

WAY WE WERE, THE (Hamlisch-A. & M. Bergman) Joe Bushkin, piano, Pete Moore O. (From live performance) NoMxNo, 6-24/25-76. LP: K-Tel NE-951.

WAY WE WERE, THE (Hamlisch-A. & M. Bergman) Alan Cohen O. NoMxNo, 7-20-76. 45: Lon. SN-20095, R: There's Nothing That I Haven't Sung About (Promo disc). LP: Dec. TAB-31 (UK); Lon. PS-679.

WE DON'T KNOW WHERE WE'RE GOING (LP: Jack B. Nimble, a Mother Goose Fantasy) Choir, Arthur Norman O. NoMxNo, rel. Feb. 58. LP: Gold. A198.23; Won. LP-79.

WE LOVE OLD ST. MARY'S (Moonan) Old St. Mary's Choir, Robert E. Moonan, organ. NoMxNo, Dec. 1973. LP: B/J 202.

WE WISH YOU A MERRY CHRISTMAS. See: I WISH YOU A MERRY CHRISTMAS.

WE WISH YOU THE MERRIEST (Brown) Frank Sinatra, Fred Waring & Pennsylvanians. 2458, 6-19-64. 45: Rep. 0317, R: Go Tell It on the Mountain. LP: Rep. F/FS-2022.

WELL, DID YOU EVAH? (Porter) (Film: High Society) (From soundtrack) Frank Sinatra, Johnny Green & MGM O. 15468-1, 1-17-56. 78: Cap. 3507, R: True Love. 45: Cap. F-3507, R: True Love. EP: Cap. 2-750 (EDM-750). LP: Cap. W/SW-750. [NOTE: Stereo version is slightly edited.]

WE'VE ONLY JUST BEGUN (Williams-Nichols) Johnny Evans Singers, Pete Moore O. NoMxNo, 10-29-76. LP: U. A. LA-833-G, UAG-30294 (UK).

WHAT A DIFFERENCE A DAY MADE (Grever-Adams) Chorus, Billy May O. 60-XY-96, 6-23-60. LP: MGM E/SE-3890P.

WHAT CHILD IS THIS? (Dix) ("Greensleeves" melody) Chorus & orch. E-12902, 10-5-62. LP: Cap. SM-11732; Cap.S.M. SL-6534, SL-6544, SL-6589, SL-6925, SL-8000; C.S.P. CSS-788; R. D. RD4-175-1; W. B. W/WS-1484.

- WHAT DO WE DO WITH THE WORLD? (Mancini-Russell) Chorus, Ernie Freeman O. K-6247, 10-31-67. 45: Rep. 0645 & RS-20645, R: Step to the Rear.
- WHAT I DID FOR LOVE (Hamlich-Kleban) Pete Moore O. NoMxNo, 10-19-76. LP: U. A. LA-833-G.
- WHAT'LL I DO? (Berlin) Details unknown. NoMxNo, 6-21/26-62. Proj. Unissued.
- WHAT'LL I DO? (Berlin) Mishel Piastro & Longines Symphonette O. LW(S)-343-B, 3-26/28-68. LP: Lng. LW/LWS-343.
- WHAT'S MORE AMERICAN? (Millet) Chorus, Bugs Bower O. 0754, 2-12-68. 45: Pick. 0745 & 8903, R: Where the Rainbow Ends, 8940, R: (I Call You) Sunshine. LP: Pick. S-6802, SPC-3583.
- WHAT'S NEW? (Haggart-Burke) Alan Cohen O. NoMxNo, 8-17-76. LP: Dec. TAB-31 (UK); Lon. PS-679.
- WHEN A CHILD IS BORN (Jay-Zacar) Johnny Evans Singers, Pete Moore O. NoMxNo, 10-19-76. LP: U. A. LA-833-G.
- WHEN I GROW TOO OLD TO DREAM (Romberg - Hammerstein) Chorus, Jack Halloran O. B-11270, 12-17-59. EP: W. B. ED-1363-1. LP: Cap. SM-11738; Cap. S.M. SLB-8103; Vic. LPM/LSP-2276; W. B. W/WS-1363.
- WHEN I LEAVE THE WORLD BEHIND (Berlin) Alan Cohen O. NoMxNo, 7-20-76. LP: Dec. TAB-31 (UK); Lon. PS-679.
- WHEN I WENT OFF TO PROSPECT (Stone) (LP: How the West Was Won) Chorus, Bob Thompson O. K2PB-5789, 7-21-59. LP: Vic. LOP/LSO-6070.
- WHEN IT'S SLEEPY TIME DOWN SOUTH. See: SLEEPY TIME DOWN SOUTH.
- WHEN JOHNNY COMES MARCHING HOME (Lambert) Chorus, Jack Halloran O. C-11747, 12-20/28-60. LP: Cap. SM-11740; Vic. LPM/LSP-2520; W. B. W/WS-1435, 2R/2RS-1401.
- WHEN MY SUGAR WALKS DOWN THE STREET (McHugh-Austin-Mills) Mishel Piastro & Longines Symphonette O. LW(S)-224, 12-2-65. LP: Lng. LW/LWS-224, LW/LWS-303, LW/LWS-343.
- WHEN THE LIGHTS GO ON AGAIN (Seiler-Marcus-Benjamin) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.
- WHEN THE RED, RED ROBIN COMES BOB, BOB BOBBIN' ALONG (Woods) Orch. E-12807, 4-30-62. LP: W. B. W/WS-1482.
- WHEN THE SAINTS GO MARCHING IN (Trad.) Chorus, Jack Halloran O. C-11733, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.
- WHEN YOU TRIM YOUR CHRISTMAS TREE (Burke-Carey-Powell) Jack Halloran & Voices of Christmas, Les Brown O. DL-105, 11-16-70. LP: Day. DR-2006; T.C.F. T-551.
- WHEN YOU WORE A TULIP (Wenrich-Mahoney) Chorus, Jack Halloran O. B-11269, 12-17-59. EP: W. B. ED-1363-3. LP: Vic. LPM/LSP-2276; W. B. W/WS-1363.
- WHERE DID YOU GET THAT HAT? (Sullivan) Chorus, Jack Halloran O. C-11739, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.
- WHERE THE MORNING GLORIES GROW (Whiting-Kahn-Egan) Paul Smith O. NoMxNo, 1-16-75. 45: Lon. HLU-10532, R: Eres Tu. LP: Dec. DBC-1/2 (UK); Lon. SHU-8489.
- WHERE THE MORNING GLORIES GROW (Whiting-Kahn-Egan) Pete Moore O. (From live performance) NoMxNo, 6-24/25-76. LP: K-Tel NE-951.
- WHERE THE RAINBOW ENDS (Cook-Greenaway) Chorus, Bugs Bower O. 0755, 2-12-68. 45: Pick. 0745 & 8903, R: What's More American? [NOTE: Two takes have been issued.]
- WHIFFENPOOF SONG, THE (Minnigerode - Pomeroy) Harry & Nathaniel Crosby, Pete Moore O. (From live performance) 6-24/25-76. See: CROSBY FAMILY "ROUND."
- WHILE SHEPHERDS WATCHED THEIR SHEEP (Trad.--not the more-familiar While Shepherds Watched Their Flock) Chorus & Orch. E-12909, 10-5-62. LP: Cap. S.M. SL-6544, SL-6589, SL-6925; W. B. W/WS-1484.
- WHILE STROLLING THROUGH THE PARK (Haley) Chorus, Jack Halloran O. C-11734, 12-20/28-60. LP: Cap. SM-11739; Vic. LPM/LSP-2460; W. B. W/WS-1422, 2R/2RS-1401.
- WHISPERING (Rose-Coburn-Schonberger) Bob Scobey's Frisco Jazz Band. H2JB-331-3, 2-20-57. EP: Vic. EPA 2-1473. LP: Vic. CPL1-2086, LPM-1473.
- WHITE CHRISTMAS (Berlin) (38-second version) Pete Moore O. NoMxNo, 10-19-76. K-Tel. Unissued. [NOTE: Originally made for editing into "The Crosby Medley" on the album "Bing Crosby Live at the London Palladium" (K-Tel NE-941). It was not used because of copy-right problems.]
- WHITE CLIFFS OF DOVER, THE (Kent-Burton) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.
- WHITE WORLD OF WINTER, THE (Carmichael-Parish) Chorus, Sonny Burke O. HX-3752, 9-28-65. 45: Rep. 0424, R: Secret of Christmas, The. LP: C.S.P. CSM-388, CSP-139, CSPS-339, CSS-608, P-12330, P-14987.
- WILL YOU COME TO THE BOWER? (Trad.) (LP: How the West Was Won) Chorus, Bob Thompson O. K2PB-5786, 7-21-59. LP: Vic. LOP/LSO-6070.
- WINTER WONDERLAND (Bernard-Smith) Chorus & Orch. E-12900, 10-5-62. LP: Cap. SM-11732; R. D. RD4-175-1; W. B. W/WS-1484.
- WISHING WILL MAKE IT SO (DeSylva) Details unknown. NoMxNo, 6-21/26-62. Proj. Unissued.
- WITH A SONG IN MY HEART (Rodgers-Hart) Pete Moore O. NoMxNo, 2-26-75. LP: U. A. UAS-29956 (UK).
- WOLVERTON MOUNTAIN (King-Kilgore) Chorus, Bill Justis O. 50796, 10-29-63. LP: Cap. SM-11737, T/ST-2346.
- WOMAN ON YOUR ARM, THE (Edelman) Pete Moore O. NoMxNo, 10-29-76. LP: U. A. LA-833-G.
- WON'T YOU COME HOME, BILL BAILEY? See: BILL BAILEY, WON'T YOU PLEASE COME HOME?
- WRAP YOUR TROUBLES IN DREAMS (Barris-Koehler-Moll) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.
- YEAR IN, YEAR OUT (Cahn-Rodgers) (LP: All Baba and the 40 Thieves 40) Choir, Arthur Norman O. NoMxNo, rel. Oct. 57. LP: Gold. A298.20; Won. LP-314.
- YESTERDAY WHEN I WAS YOUNG (Aznavor - Kretzmer) Pete Moore O. NoMxNo, 9-12 & 14-77. 45: Pol. PD-14452, R: June in January. LP: Pol. PD-1-6128. [NOTE: Take 2 issued, but final 8 bars were recorded separately on 9-14-77.]
- YOU ARE MY SUNSHINE (Davis-Mitchell) Joe Bushkin Qt. (From live performance) 6-24/25-76. See: CROSBY MEDLEY, THE.
- YOU CAME A LONG WAY FROM ST. LOUIS (Brooks-Russell) Rosemary Clooney, Billy May O. J2PB-1323-2, 8-11-58. LP: Cam. CAS-2330; Vic. LPM/LSP-1854.
- YOU NEVER HAD IT SO GOOD (Van Heusen-Cahn) Frank Sinatra, chorus, Fred Waring Pennsylvanians. 2471, 2-4-64. LP: Har. HS-30931; Rep. F/FS-2020.

YOU WERE MEANT FOR ME (Brown-Freed) Chorus, Jack Halloran O. B-11269, 12-17-59. EP: W. B. ED-1363-3. LP: Vic. LPM/LSP-2276; W. B. W/WS-1363.

YOUNG JETHRO SWUNG HIS MIGHTY AXE (Wilder-Sundgaard) (LP: An Axe, an Apple and a Buckskin Jacket) Choir, Arthur Norman O. NoMxNo, rel. 57. EP: Gold. EP-464. LP: Gold. A298.21; Won. LP-121.

YOUNGER THAN SPRINGTIME (Rodgers-Hammerstein) Morris Stoloff O. 2176-A, 8-8-63. LP: Rep. F/FS-2018 (4F-2019).

YOU'RE A GRAND OLD FLAG (Cohan) Chorus, Jack Halloran O. B-11273, 12-17-59. EP: W. B. ED-1363-3. LP: Cap. SM-11738; Cap.S.M. SLB-8103; Vic. LPM/LSP-2276; W. B. W/WS-1363.

YOURS SINCERELY (Rodgers-Hart) Pete Moore O. NoMxNo, 2-26-75. LP: U. A. LA-833-G.

YOU'VE GOT A FRIEND (King) Harry Crosby, Pete Moore O. (From live performance) NoMxNo, 6-24/25-76. LP: K-Tel NE-951.

NUMERICAL LISTING

NUMERICAL LIST OF BING'S POST-DECCA RECORDS LP's

Amos AAS-7001--HEY JUDE, HEY BING: Hey Jude/Little Green Apples/Livin' on Lovin'/Just for Tonight/Lonely Street/The Straight Life/It's All in the Game/Those Were the Days/Both Sides Now/More and More.

Ana. ANC-INT-3901 -- BINGO VIEJO: Amapola / The Breeze and I/Besame Mucho/Cuando Calienta el Sol/Eres Tu/Frenesi/Green Eyes/La Borrachita/Maria Bonita/Spanish Eyes.

Argo ZSW-561/563--THE ADVENTURES OF TOM SAWYER: Pt. 1: Tom Escapes from Aunt Polly/The New Boy/Whitewash!/Becky Thatcher Is Admired / Huckleberry Finn/At School/Tom Meets Becky. Pt. 2: An Engagement/Tom and Huck in the Graveyard/Muff Potter and Injun Joe/The Murder/A Solemn Oath/Painkiller!/Becky Rejects Tom. Pt. 3: Tom, Huck, and Joe Harper Run Away/Jackson's Island/Supper and Homesickness /Exploring the Island/Have the Boys Drowned?/The Storm/A Resurrection/Tom and Amy Lawrence/A Blotted Spelling Book and a Torn Picture. Pt. 4: Mr. Dobbins Discovers the Books /Muff Potter in Jail/The Trial/Injun Joe Escapes/Digging for Treasure/The Haunted House/Injun Joe Returns. Pt. 5: The Temperance Tavern/Injun Joe's "Number Two"/The Picnic/McDougal's Cave/Huck Saves the Widow Douglas/Tom and Becky Are Lost/At Church/The Searchers. Pt. 6: In the Cave/Injun Joe Returns/The Children Are Found/Tom and Huck Explore the Cave/The Treasure/A Party/Huck Is Introduced Into Society. [NOTE: Contents of this album are not indexed in the alphabetical section.]

B&G 2--Same contents as Proj. LP-1003.

BBC 22398--BING, THE FINAL CHAPTER: Interview with Alan Dell/Feels Good, Feels Right/Nevertheless/Interview with Michael Parkinson/The Only Way to Go/Summer Wind/Easter Parade/The Night Is Young/There's Nothing That I Haven't Sung About/As Time Goes By/Once in a While (Others non-Bing).

BING CROSBY PHONOCARDS (Unnumbered)

How Lovely Is Christmas (Issued for Goodyear Tires)

Never Be Afraid (Issued for Pet Milk Co.)

Swinging on a Star (Parody) (Issued for the American Gas Industry)

B/J 202--A CHRISTMAS STAR: Christmas Star/We Love Old St. Mary's (Others non-Bing) (Issued to benefit Old St. Mary's Church, San Francisco. 1000 copies pressed).

Cam. CAS-2330--RENDEZVOUS. Reissue of Vic. LPM/LSP-1854, omits Calcutta/Isle of Capri/Love Won't Let You Get Away (version on side two of Victor issue).

Cap. SM-11732--BING CROSBY'S CHRISTMAS CLASSICS. Reissue of W. B. W/WS-1484, omits Pat-a-Pan/While Shepherds Watched Their Sheep.

Cap. SM-11735--BING CROSBY - LOUIS ARMSTRONG: Muskrat Ramble/Sugar/The Preacher/Dardanella/Lazy River/'Way Down Yonder in New Orleans/Brother Bill/At the Jazz Band Ball/Rocky Mountain Moon/Bye-Bye-Blues.

Cap. SM-11736--THAT TRAVELIN' TWO-BEAT. Reissue of Cap. T/ST-2300.

Cap. SM-11737--GREAT COUNTRY HITS. Reissue of Cap. T/ST-2346, omits Crazy Arms/Sunflower.

Cap. SM-11738--CROSBY CLASSICS, VOL. 1. Reissue of W. B. W/WS-1363, omits When You Wore a Tulip/You Were Meant For Me/K-K-K-Katy/Mairzy Doats/Old MacDonald Had a Farm.

Cap. SM-11739--CROSBY CLASSICS, VOL. 2. Reissue of W. B. W/WS-1422, omits Tramp, Tramp, Tramp /Anchors Aweigh/Blow the Man Down/For He's a Jolly Good Fellow.

Cap. SM-11740--CROSBY CLASSICS, VOL. 3. Reissue of W. B. W/WS-1435.

Cap. T/ST-2176--FAVORITE SONGS OF CHRISTMAS: Christmas Dinner Country Style/Do You Hear What I Hear? (Others non-Bing).

Cap. T/ST-2300--THAT TRAVELIN' TWO-BEAT: That Travelin' Two-Beat (with reprise)/New Vienna Woods/Knees Up, Mother Brown/Roamin' in the Gloamin'/Adios Señorita/Come to the Mardi Gras/Hear That Band/The Daughter of Molly Malone/The Poor People of Paris/I Get Ideas/Ciao, Ciao, Bambina.

Cap. T/ST-2346 -- BING CROSBY SINGS THE GREAT COUNTRY HITS: Oh, Lonesome Me/Heartaches by the Number/Four Walls/Bouquet of Roses/Wabash Cannon Ball/Wolverton Mountain/Hello, Walls/A Little Bitty Tear/Jealous Heart/Still/Crazy Arms/Sunflower.

Cap. W/SW-750--HIGH SOCIETY (Soundtrack): Little One/True Love/I Love You, Samantha/Now You Has Jazz/Well, Did You Evah? (Others non-Bing).

Cap. Custom, unnumbered (7")--VACATION ROAD TO MINNESOTA. [NOTE: This record was issued by the State of Minnesota Department of Business Development as a publicity recording.]

Cap.S.M. CSD-1001--THE SOUND OF CHRISTMAS: Do You Hear What I Hear? (Others non-Bing).

Cap.S.M. SL-6515--THE SOUND OF CHRISTMAS: Do You Hear What I Hear? (Others non-Bing).

Cap.S.M. SL-6516--THE SPIRIT OF CHRISTMAS: O Holy Night (Others non-Bing).

Cap.S.M. SL-6534--THE SOUND OF CHRISTMAS, VOL. 2: What Child Is This?/The Holly and the Ivy (Others non-Bing).

Cap.S.M. SL-6544--CHRISTMAS, A GIFT OF MUSIC: Pat-a-Pan/While Shepherds Watched Their Sheep /What Child Is This?/The Holly and the Ivy (Others non-Bing).

- Cap.S.M. SL-6589--CHRISTMAS, THE SEASON OF MUSIC (also issued as FROM UNDER THE CHRISTMAS TREE): Pat-a-Pan/While Shepherds Watched Their Sheep/What Child Is This?/The Holly and the Ivy (Others non-Bing).
- Cap.S.M. SL-6610--A CHRISTMAS TO REMEMBER: Do You Hear What I Hear? (Others non-Bing).
- Cap.S.M. SL-6688--A CHRISTMAS MUSIC FESTIVAL: Do You Hear What I Hear (Others non-Bing).
- Cap.S.M. SL-6884--CHRISTMAS AMERICA: Have Yourself a Merry Little Christmas (Others non-Bing).
- Cap.S.M. SL-6923 -- LET'S CELEBRATE CHRISTMAS: Hark! the Herald Angels Sing/It Came Upon the Midnight Clear (Others non-Bing).
- Cap.S.M. SL-6925--CHRISTMAS WITH BING CROSBY, NAT KING COLE, DEAN MARTIN: What Child Is This?/The Holly and the Ivy/Pat-a-Pan/While Shepherds Watched Their Sheep/Hark! the Herald Angels Sing/It Came Upon the Midnight Clear/I Wish You a Merry Christmas (Others non-Bing).
- Cap.S.M. SL-6950 -- CHRISTMAS AMERICA, VOL. 2: Hark! the Herald Angels Sing/It Came Upon the Midnight Clear (Others non-Bing).
- Cap.S.M. SL-6954--A VERY MERRY CHRISTMAS, VOL. 8: Do You Hear What I Hear? (Others non-Bing).
- Cap.S.M. SL-8000--THE WONDERFUL WORLD OF CHRISTMAS: What Child Is This?/The Holly and the Ivy (Others non-Bing).
- [NOTE: Some of the Capitol Special Markets issues are identified as "Capitol Creative Products" or "Capitol Special Products."]
- Cap.S.M. SLB-8103--BING CROSBY'S GOOD TIME FAVORITES (2 LP's): Sunflower/Bouquet of Roses/Still/Heartaches by the Number/Wabash Cannon Ball/The Poor People of Paris/Roamin' in the Gloamin'/I Get Ideas/Lazy River/Bye-Bye Blues/Give My Regards to Broadway/You're a Grand Old Flag/Goodbye, My Lady Love/Linger Awhile/The Gang That Sang "Heart of My Heart"/When I Grow Too Old to Dream/A Hot Time in the Old Town Tonight/Toot, Toot, Tootsie/Sweet Adeline/On Top of Old Smokey/Down in the Valley/Love's Old Sweet Song/Juanita/My Wild Irish Rose/Come Back to Erin/Killarney/The Minstrel Boy/There Is a Tavern in the Town/Oh, Susanna/Maryland, My Maryland/Carry Me Back to Old Virginny/The Bear Went Over the Mountain/Sweet Genevieve/Santa Lucia/In the Evening by the Moonlight/Goodnight, Ladies/Shoo, Fly, Don't Bother Me/Oh, Dem Golden Slippers/On the Road to Mandalay.
- Cap.S.M. STBB-2979--THE BEST OF CHRISTMAS (2 LP's): Do You Hear What I Hear? (Others non-Bing).
- Cap.S.M. STBB-93245--THE SOUNDS OF CHRISTMAS (2 LP's): Do You Hear What I Hear? (Others non-Bing).
- Col. 33SX1635 (UK)--TRIBUTE TO MICHAEL HOLLIDAY: Tribute to Michael Holliday (Others non-Bing).
- Col. CL-1337--SAY ONE FOR ME (Soundtrack): I Couldn't Care Less/Say One for Me (2 versions)/The Secret of Christmas (Others non-Bing).
- Col. CL-1394--SEASON'S GREETINGS: The Secret of Christmas (Others non-Bing).
- Col. CS-8147--Stereo version of Col. CL-1337.
- Col. "Auravision" (Unnumbered) (6" phonocard)--MUSIC TO SHAVE BY (Advertisement).
- Con.Jz. CJ-50--A TRIBUTE TO DUKE ELLINGTON: Don't Get Around Much Anymore (Others non-Bing) (Issued to benefit the Duke Ellington Cancer Society).
- Cpx. CP/SCP-507--PEPE (Soundtrack): Pennies from Heaven/Let's Fall in Love/South of the Border (Others non-Bing).
- C.S.P. C-10396--JOYOUS CHRISTMAS, VOL. 5: The Secret of Christmas (Others non-Bing).
- C.S.P. C-11083--JOYOUS CHRISTMAS, VOL. 6: Just What I Wanted for Christmas (Others non-Bing).
- C.S.P. CSM-388--GREAT SONGS OF CHRISTMAS, VOL. 6: The White World of Winter (Others non-Bing).
- C.S.P. CSP-139 (Christmas record issued for the Goodyear Tire Co.): The White World of Winter (Others non-Bing).
- C.S.P. CSP-177--SLEEP, BABY, SLEEP: Never Be Afraid/Starlight, Starbright/Little Boy Blue (Others non-Bing) (Issued for Pet Milk Co.).
- C.S.P. CSPS-339--Stereo version of C. S. P. CSP-139.
- C.S.P. CSS-608--GREAT SONGS OF CHRISTMAS, VOL. 6: The White World of Winter (Others non-Bing).
- C.S.P. CSS-788--A VERY MERRY CHRISTMAS, VOL. 2: What Child Is This?/The Holly and the Ivy (Others non-Bing).
- C.S.P. CSS-1033--CHRISTMAS FESTIVAL OF STARS: The Secret of Christmas (Others non-Bing).
- C.S.P. CSS-1464--A VERY MERRY CHRISTMAS, VOL. 4: The Secret of Christmas (Others non-Bing).
- C.S.P. P-12330 -- A CHRISTMAS GIFT: The White World of Winter (Others non-Bing).
- C.S.P. P-14987--HAVE YOURSELF A MERRY LITTLE CHRISTMAS: The White World of Winter (Others non-Bing).
- Cur. CSL-0081 (UK): STARS ON SUNDAY: Judge Not (Others non-Bing).
- Day. DR-2006--A TIME TO BE JOLLY: A Time to Be Jolly / I Sing Noel/'Round and 'Round the Christmas Tree/The First Family of Christmas/The Song of Christmas/A Christmas Toast/And the Bells Rang/Christmas Is/When You Trim Your Christmas Tree/Christmas Is Here to Stay! (Also includes 6 excerpts from the Alfred Burt carols (non-Bing), sung by the chorus and used as introductions to other carols).
- Day. DR-2014--BING 'N' BASIE: Gentle on My Mind/Everything Is Beautiful/Gonna Build a Mountain/Sunrise, Sunset/Hangin' Loose/All His Children/Put Your Hand in the Hand/Snowbird/Little Green Apples/Sugar, Don't You Know? Have a Nice Day (Mercer-Nestico).
- Dec. DBC-1/2 (UK)--BING, 1931, & BING, 1975-76 (2 LP's): I'm Getting Sentimental Over You/That Old Black Magic/At Last/Time on My Hands/As Time Goes By/The Rose in Her Hair/Stars Fell on Alabama/Once in a While/Where the Morning Glories Grow / Nevertheless/Spanish Eyes/There's Nothing That I Haven't Sung About (Other LP contains Brunswick masters).
- Dec. TAB - 31 (UK) -- SENTIMENTAL BING CROSBY: There's Nothing That I Haven't Sung About/I'm Getting Sentimental Over You/Nevertheless/What's New?/As Time Goes By/Old-Fashioned Love/Time on My Hands/That Old Black Magic/The Way We Were/Once in a While/The Rose in Her Hair/The Night Is Young and You're So Beautiful/At Last/When I Leave the World Behind.
- Fes. FL-30965 (Au)--THE WILFRED THOMAS SHOW: Interview with Wilfred Thomas (Others non-Bing).
- Gold. A198.22--NEVER BE AFRAID (A MUSICAL VERSION OF "THE EMPEROR'S NEW CLOTHES"): The Best Dressed Man in the World (2 versions)/Never Be Afraid. [NOTE: Side 2 (non-Bing) is a musical suite on themes on Side 1.]

Gold. A198.23--JACK B. NIMBLE, A MOTHER GOOSE FANTASY: One Early Autumn Afternoon/Old King Cole/Sing a Song of Sixpence/Mistress Mary, Quite Contrary/Humpty Dumpty/Little Boy Blue/We Don't Know Where We're Going/For Want of a Nail/Starlight, Starbright/Jack B. Nimble.

Gold. A298.20--ALI BABA AND THE 40 THIEVES 40: Year In, Year Out/My Own Individual Star (2 versions)/Open Sesame/One Rich Brother (Kas-sim)/I Love You, Whoever You Are (2 versions)/One Rich Brother (Ali Baba)/They All Lived Happily Ever After

Gold. A298.21--A CHRISTMAS STORY: AN AXE, AN APPLE, AND A BUCKSKIN JACKET: How Lovely Is Christmas (with reprise)/An Axe, an Apple and a Buckskin Jacket/Boy at a Window/Young Jeth-ro Swung His Mighty Axe/Johnny Appleseed/An Incident on Roger's Creek.

Gold. See also: Won.

Har. HS-11286--FINIAN'S RAINBOW: Reissue of Rep. F/FS-2015.

Har. HS-11374--GUYS AND DOLLS. Reissue of Rep. F/FS-2016.

Har. HS-30931--THIS LAND IS YOUR LAND. Reissue of Rep. F/FS-2020, omits Let Us Break Bread Together.

[NOTE: Some pressings of the Harmony issues do not include the "S" in the prefix.]

K-Tel NE-951--BING CROSBY LIVE AT THE LONDON PALLADIUM (2 LP's): The Pleasure of Your Company/Mary Lou/Where the Morning Glories Grow/At My Time of Life/On a Slow Boat to China/Send in the Clowns/Gone Fishin'/Now You Has Jazz/Sing/You've Got a Friend/My Cup Runneth Over / Play a Simple Melody/Crosby Family "Round"/The Way We Were/Cuando Calienta el Sol/The Crosby Medley/That's What Life Is All About (Others non-Bing).

L.D. LD-1001--GERALDINE - DON'T FIGHT THE FEEL-ING: The Bunny Club (Others non-Bing).

Lib. LOM-16002--THE ROAD TO HONG KONG (Sound-track): Let's Not Be Sensible/Team Work/The Road to Hong Kong (Others non-Bing).

Lib. LOS-17002--Stereo version of LOM-16002.

Lng. LW-117--BROADWAY! BROADWAY! BROADWAY!: The Song Is You/Have You Met Miss Jones? (Others non-Bing).

Lng. LW/LWS-218--BING CROSBY'S TREASURY - THE SONGS I LOVE, Record 1: Stormy Weather/Always (Others non-Bing).

Lng. LW/LWS-219--BING CROSBY'S TREASURY - THE SONGS I LOVE, Record 2: Ole Buttermilk Sky/Tenderly (Others non-Bing).

Lng. LW/LWS-220--BING CROSBY'S TREASURY - THE SONGS I LOVE, Record 3: Isn't This a Lovely Day to be Caught in the Rain?/In the Chapel in the Moonlight (Others non-Bing).

Lng. LW/LWS-221--BING CROSBY'S TREASURY - THE SONGS I LOVE, Record 4: My Prayer/Amapola (Others non-Bing).

Lng. LW/LWS-222--BING CROSBY'S TREASURY - THE SONGS I LOVE, Record 5: The Breeze and I/Rock-A-Bye Your Baby with a Dixie Melody (Others non-Bing).

Lng. LW/LWS-223--BING CROSBY'S TREASURY - THE SONGS I LOVE, Record 6: South of the Border/I'll Take Romance (Others non-Bing).

Lng. LW/LWS-224--BING CROSBY'S ALL-TIME HIT PA-RADE: Lonesome and Sorry/When My Sugar Walks Down the Street/All Alone/Coquette (Others non-Bing) (Given "free" with purchase of the six-record set listed above).

Lng. LW/LWS-303 -- SILVER ANNIVERSARY TREASURY, Record 3: Stormy Weather/Ole Buttermilk Sky/Tenderly/My Prayer/Marie/One for My Baby/When My Sugar Walks Down the Street (Other selections on this record and on other rec-ords in the set are non-Bing).

Lng. LW/LWS-343--BING CROSBY'S GOLDEN TREASURY - THE SONGS I LOVE, Record 1: That Old Gang of Mine/Marie/One for My Baby/River, Stay Away from My Door/What'll I Do?/When My Sugar Walks Down the Street (Others non-Bing).

Lng. LW/LWS-344--BING CROSBY'S GOLDEN TREASURY - THE SONGS I LOVE, Record 2: Ballin' the Jack/Ole Buttermilk Sky/The Song Is Ended/I've Heard That Song Before/Remember/I'll Take Romance (Others non-Bing).

Lng. LW/LWS-345--BING CROSBY'S GOLDEN TREASURY - THE SONGS I LOVE, Record 3: Puttin' on the Ritz/Always/Thank You for a Lovely Evening/Love Makes the World Go Round/All Alone/Coquette (Others non-Bing).

Lng. LW/LWS-346--BING CROSBY'S GOLDEN TREASURY - THE SONGS I LOVE, Record 4: Sentimental Gentleman from Georgia / Lonesome and Sorry/There's Danger in Your Eyes, Cherie/Say It Isn't So/Tenderly/South of the Border (Others non-Bing).

Lng. LW/LWS-347--BING CROSBY'S GOLDEN TREASURY - THE SONGS I LOVE, Record 5: Say "Si Si"/Friendly Persuasion/Amapola/I Hear Music/In the Chapel in the Moonlight/Stormy Weather (Others non-Bing).

Lng. LW/LWS-348--BING CROSBY'S GOLDEN TREASURY - THE SONGS I LOVE, Record 6: How Come You Do Me Like You Do?/My Prayer/Rock-A-Bye Your Baby with a Dixie Melody/Dance with a Dolly/Isn't This a Lovely Day to be Caught in the Rain?/The Breeze and I (Others non-Bing).

Lng. LWS-1116--CHRISTMAS WITH THE STARS: Do You Hear What I Hear? (Others non-Bing).

Lng. (Unnumbered) (7" demo record)--A PERSONAL MESSAGE FROM BING CROSBY.

Lon. PS-679--FEELS GOOD, FEELS RIGHT: Feels Good, Feels Right/Once in a While/As Time Goes By/Old-Fashioned Love/Time on My Hands/The Way We Were/There's Nothing That I Haven't Sung About/The Night Is Young and You're So Beautiful/Nevertheless/The Rose in Her Hair/What's New?/When I Leave the World Behind

Lon. SHU-8489--A SOUTHERN MEMOIR: On the Alamo/Alabama Bound/Where the Morning Glories Grow/Stars Fell on Alabama/Carolina in the Morning /Swanee/Way Down Yonder in New Orleans/Georgia on My Mind/Cryin' for the Carolines/She Is the Sunshine of Virginia/Sleepy Time Down South/Sailing Down the Chesapeake Bay.

Lon. SHU-8499--BINGO VIEJO. Same contents as Ana. ANC-INT-3901, but takes differ on The Breeze and I/Eres Tu/La Borrachita/Spanish Eyes.

Mark 56 529--WE WISH YOU A MERRY CHRISTMAS: Christmas Dinner Country Style (Others non-Bing).

MCA MCA-915--HEY BING. Reissue of Amos AAS-7001.

Mer. UN/UNS-1--ALL - STAR FESTIVAL: Lazy River (Others non-Bing). (Issued for the United Nations High Commissioner for Refugees to aid the world's refugees).

Met. M/MS-523--BING CROSBY. Reissue of Vrv. MGV-2020, omits The Song Is You/Deed I Do.

Met. M/MS-591--BING AND LOUIS ARMSTRONG. Re-issue of MGM E/SE-3882, omits Bye-Bye Blues.

MGM E/SE-3882--BING AND SATCHMO: Muskrat Ramble/Sugar/The Preacher/Dardanella/Let's Sing Like a Dixieland Band/Way Down Yonder in New Orleans/Brother Bill/Little Ol' Tune/At the Jazz Band Ball/Rocky Mountain Moon/Bye-Bye Blues.

MGM E/SE-3890P--EL SEÑOR BING: Pagan Love Song/Cuban Love Song/How High the Moon/Old Devil Moon/Marta/The Rose in Her Hair/C'est Magni-fique/Taking a Chance on Love/In the Still of the Night/I Could Have Danced All Night/Heav-enly Night/My Shawl/Down Argentine Way/What a Difference a Day Made/Ramona/Amapola/At the Crossroads/The Breeze and I/Again/Allez-Vous-En.

- MGM E/SE-4129--BING SINGS THE GREAT STANDARDS. Reissue of Vrv. MGv-2020.
- MGM E/SE-4203--THE VERY BEST OF BING CROSBY. Reissue of Vrv. MGv-2020.
- MGM E/SE-4238--THE VERY BEST OF RODGERS AND HART: The Blue Room/Mountain Greenery (Others non-Bing).
- MGM E/SE-4240--THE VERY BEST OF IRVING BERLIN: Cheek to Cheek (Others non-Bing).
- MGM E/SE-4242--THE VERY BEST OF GERSHWIN: Nice Work If You Can Get It (Others non-Bing).
- MGM GAS-137--BING AND SATCHMO (Golden Archives Series). Reissue of MGM E/SE-3882.
- Pacific Northwest Bell, no number (7'')--HOLIDAY IN WASHINGTON: Includes a spoken message by Bing, other material non-Bing. [NOTE: Issued by Washington State Promotion Division of Commerce and Economic Development.]
- Pick. S-6802--THOROUGHLY MODERN BING: Chim Chim Cheree/Ding, Dong, the Witch Is Dead/High Hopes/(I Call You) Sunshine/Love Is Blue/My Friend, the Doctor/Puff the Magic Dragon/Talk to the Animals/Thoroughly Modern Millie/Up, Up, and Away/What's More American?
- Pick. SPC-3583--THOROUGHLY MODERN BING. Reissue of Pick. S-6802.
- Pol. PD-1-6128--SEASONS: Seasons / On the Very First Day of the Year/June in January/Spring Will Be a Little Late This Year/April Showers /June Is Bustin' Out All Over/In the Good Old Summertime/Summer Wind/Autumn in New York/September Song/Sleigh Ride/Yesterday When I Was Young.
- Proj. LP-1003--SING-A-LONG WITH BING (Limited edition distributed in children's camps): Daisy Bell/The Bowery/After the Ball/Old MacDonald Had a Farm/Long, Long Ago/I Was Seeing Nellie Home/Shoo, Fly, Don't Bother Me/Oh, Dem Golden Slippers/Today Is Monday/Oh Where Has My Little Dog Gone?/On Top of Old Smokey/Down in the Valley/This Old Man/Blow the Man Down/For He's a Jolly Good Fellow/Love's Old Sweet Song/Little Annie Rooney/Oh, How Lovely Is the Evening/She'll Be Comin' Round the Mountain/Our Boys Will Shine Tonight/The Gospel Train's a-Coming/Polly Wolly Doodle/I've Been Working on the Railroad/Oh, Susanna/Maryland, My Maryland/Goodnight, Ladies (This issue has a dubbed-in children's chorus, replacing the original chorus).
- RCA S.P. DKS-002--5 GOLDEN RECORDS, 5 ALL-TIME HITS, 52 ALL-TIME MUSICAL GREATS (5 LP's): See RCA S.P. PRS-340 (Other records are non-Bing, except PRS-339, which contains the pre-Decca I Surrender, Dear).
- RCA S.P. DPL1-0148--GREAT SONGS OF CHRISTMAS: A Christmas Toast (Others non-Bing).
- RCA S.P. DPL9-0100 -- I'VE HEARD THAT SONG BEFORE: Say "Si Si"/On a Slow Boat to China (Others non-Bing).
- RCA S.P. PR-125-4--THE MUSIC OF LIFE (5 LP's): On a Slow Boat to China (Others non-Bing).
- RCA S.P. PRM-171--A HAPPY BLEND OF STARS AND SONGS: How About You? (Others non-Bing).
- RCA S.P. PRS-179--50 YEARS OF HITS IN STEREO: Isle of Capri (Others non-Bing).
- RCA S.P. PRS-340 (in DKS-002)--5 GOLDEN RECORDS, 5 ALL-TIME HITS, 52 ALL-TIME MUSICAL GREATS: On a Slow Boat to China (Others non-Bing).
- RCA S.P. PRS-382--THE GREATEST LOVE SONGS OF THE CENTURY, VOL. 2: How About You? (Others non-Bing).
- R. D. RD4-138--BING SINGS AGAIN (8 LP's): Down Among the Sheltering Palms/The Daughter of Molly Malone/Oh, Lonesome Me/Wabash Cannon Ball/Jealous Heart/Come to the Mardi Gras/I Get Ideas/I'm Gonna Sit Right Down and Write Myself a Letter/Mack the Knife/Exactly Like You/Fancy Meeting You Here/The Poor People of Paris/Ciao, Ciao, Bambina (Other selections in this set are not from the period covered by this article or are from radio).
- R. D. RD4-143--CHRISTMAS THROUGH THE YEARS (5 LP's): Do You Hear What I Hear? (Other selections in this set are not by Bing or are from Decca masters).
- R. D. RD4-175-1--CHRISTMAS WITH BING: Hark! the Herald Angels Sing/It Came Upon the Midnight Clear/O Holy Night/What Child Is This?/The Holly and the Ivy/The Little Drummer Boy/I Wish You a Merry Christmas/Frosty the Snowman/Winter Wonderland/Let It Snow! Let It Snow! Let It Snow/Christmas Dinner Country Style/Have Yourself a Merry Little Christmas.
- R. D. RDA-036--THEY SING THE SONGS, Record 7: I Can't Get Started/On a Slow Boat to China (Other selections on this record and on other records in the set are non-Bing).
- Rep. F/FS-2015 (also in 4F-2019)--FINIAN'S RAINBOW: Something Sort of Grandish (Others non-Bing).
- Rep. F/FS-2016 (also in 4F-2019)--GUYS AND DOLLS: Fugue for Tinhorns/The Oldest Established Permanent Floating Crap Game (Others non-Bing).
- Rep. F/FS-2018 (also in 4F-2019)--SOUTH PACIFIC: Younger Than Springtime (Others non-Bing).
- Rep. F/FS-2020--AMERICA, I HEAR YOU SINGING: This Is a Great Country/This Land Is Your Land/A Home in the Meadow/You Never Had It So Good/Let Us Break Bread Together (Others non-Bing).
- Rep. F/FS-2021--ROBIN AND THE SEVEN HOODS (Sound-track): Don't Be a Do-Badder (2 versions)/Style/Mister Booze.
- Rep. F/FS-2022--TWELVE SONGS OF CHRISTMAS: It's Christmas Time Again/Go Tell It on the Mountain/The Secret of Christmas/Christmas Candles/We Wish You the Merriest (Others non-Bing).
- Rep. R/RS-6106--RETURN TO PARADISE ISLANDS: The Old Plantation/Forevermore/My Tane/Love and Aloha/Frangipani Blossom/Lovely Hula Hands/Keep Your Eyes on the Hands/The Hukilau Song/Home in Hawaii/Beautiful Kahana/Adventures in Paradise/Return to Paradise.
- Rep. 4F-2019--REPRISE REPERTORY THEATRE. This special package, consisting of Rep. F/FS-2015, 2016, and 2018, above, plus FS-2017 (KISS ME, KATE--non-Bing) was available from Curtis Magazines.
- Rou. OS-802--RUSSIAN ADVENTURE. Bing narrates this soundtrack album.
- Sal. Army CPM-12-2548--ARMY OF STARS: Introduction and Christmas Greetings (Others non-Bing). (Pressed by Col. Special Products.)
- Spr. SP-4008--HEY JUDE, HEY BING. Reissue of Amos AAS-7001, omits Both Sides Now/More and More.
- T.B. T-1001--ROBERTO CLEMENTE MEMORIAL ALBUM: Tribute to Roberto Clemente (Others non-Bing).
- T.C.F. T-551: A HOLIDAY TOAST. Reissue of Day. DR-2006.
- T.C.F. TFM/TWF-3106--MY FAVORITE STORY. A collection of 13 stories read by different artists, with Bing acting as master of ceremonies. Money received from the sale of the record was donated to the Motion Picture Relief Fund.
- Tribute. See World Library of Sacred Music.
- U. A. LA-554-G--THAT'S WHAT LIFE IS ALL ABOUT: That's What Life Is All About (with reprise)/Breezin' Along with the Breeze/No Time at All /I Love to Dance Like They Used to Dance/Have a Nice Day (Axton)/The Pleasure of Your Company/The Best Things in Life Are Free/Some Sunny Day/Bon Vivant/Good Companions/Send in the Clowns/The Good Old Times.

- U. A. LA-588-G--A COUPLE OF SONG AND DANCE MEN: Roxie/Top Billing (with reprise)/Sing/In the Cool, Cool, Cool of the Evening/Pick Yourself Up/How Lucky Can You Get?/I've a Shooting Box in Scotland/Change Partners/Mr. Keyboard Man --The Entertainer/Spring, Spring, Spring/A Couple of Song and Dance Men (Others non-Bing).
- U. A. LA-833-G--BEAUTIFUL MEMORIES: Beautiful Memories/A Little Love and Understanding/My Resistance Is Low/Children/Deja Vu/When a Child Is Born/The More I See You/What I Did for Love/Yours Sincerely/We've Only Just Begun/The Woman on Your Arm/The Only Way to Go.
- U. A. UAG-30142 (UK)--JOE BUSHKIN CELEBRATES 100 YEARS OF RECORDED SOUND: Now You Has Jazz/Sail Away from Norway (Others non-Bing).
- U. A. UAG-30294 (UK)--COME SHARE THE WINE: Come Share the Wine/Mr. Keyboard Man--The Entertainer/Cabaret/Change Partners/Something to Remember You By/The Best Things in Life Are Free/I Got Rhythm/We've Only Just Begun/Children/A Little Love and Understanding/The More I See You/The Good Old Times.
- U. A. UAL-40001--PARIS HOLIDAY: Nothing in Common/Paris Holiday (Others non-Bing).
- U. A. UAS-29956 (UK)--AT MY TIME OF LIFE: At My Time of Life/Cabaret/Something to Remember You By/Heat Wave/My Heart Stood Still/Razzle Dazzle/Hello, Dolly/How Are Things in Glocca Morra?/I Got Rhythm/Looking at You/I'll Never Fall in Love Again/Thou Swell/With a Song in My Heart/Great Day.
- U. A. UXL-4/UXS-54--THREE BILLION MILLIONAIRES: Tower of Babel (Others non-Bing). (Proceeds from the sale of the record went to UNICEF).
- UNITED NATIONS. See: Mer.
- Vic. CPL1-2086--BING CROSBY - A LEGENDARY PERFORMER: Some Sunny Day/I'm Gonna Sit Right Down and Write Myself a Letter/Mack the Knife/Dream a Little Dream of Me/Whispering/Down Among the Sheltering Palms (Other selections are pre-Decca Victor recordings).
- Vic. LOC/LSO-1090--SID & MARY KROFFT'S LES POUPÉES DE PARIS: The Bathtub Scene (Others non-Bing).
- Vic. LOP/LSO-6070--HOW THE WEST WAS WON(2 LP's): Extract from Carl Sandburg (2 versions)/Shenandoah/All "Pewtrified"/Old Settlers' Song/Skip to My Lou/The Streets of Laredo/Will You Come to the Bower?/When I Went Off to Prospect/Nine Hundred Miles/Hang Me, Oh Hang Me/Git Along, Little Dogies/Crossing the Plains/Buffalo Gals/Green Grow the Lilacs/Jennie Jenkins/Bound for the Promised Land/Buckskin Joe/Red River Valley (Others non-Bing) (NOTE: There is no connection between this album and the movie with the same title.)
- Vic. LPM-1473--BING WITH A BEAT: Let a Smile Be Your Umbrella/I'm Gonna Sit Right Down and Write Myself a Letter/Along the Way to Waikiki/Exactly Like You/Dream a Little Dream of Me/Last Night on the Back Porch/Some Sunny Day/Whispering/Tell Me/Mack the Knife/Down Among the Sheltering Palms/Mama Loves Papa.
- Vic. LPM/LSP-1854--FANCY MEETING YOU HERE: Fancy Meeting You Here/On a Slow Boat to China/I Can't Get Started/Hindustan/It Happened in Monterey/You Came a Long Way from St. Louis/Love Won't Let You Get Away (with reprise)/How About You?/Brazil/Isle of Capri/Say "Si Si"/Calcutta.
- Vic. LPM/LSP-2276--JOIN BING AND SING ALONG. Contents same as W. B. W/WS-1363.
- Vic. LPM/LSP-2460--SING ALONG WITH BING CROSBY AND HIS FRIENDS. Contents same as W. B. W/WS-1422.
- Vic. LPM/LSP-2520--ENCORE - SING SOME MORE WITH BING AND FRIENDS. Contents Same as W. B. W/WS-1435.
- Vrv. MGV-2020--BING SINGS WHILST BREGMAN SWINGS: The Song Is You/Mountain Greenery/Cheek to Cheek/'Deed I Do/Heat Wave/The Blue Room/Have You Met Miss Jones?/I've Got Five Dollars/They All Laughed/Nice Work If You Can Get It/September in the Rain/Jeevers Creepers.
- Vrv. MGV-2020 (Au). This issue of the above LP has the same contents as the U. S. issue, but uses different takes of Mountain Greenery/Cheek to Cheek/The Blue Room.
- W. B. W/WS-1363--JOIN BING AND SING ALONG: Daisy Bell/The Bowery/After the Ball/When You Wore a Tulip/You Were Meant for Me/When I Grow Too Old to Dream/Doodle Doo Doo/All I Do Is Dream of You/Take Me Out to the Ball Game/Meet Me in St. Louis, Louis/Peggy O'Neil/Give My Regards to Broadway/You're a Grand Old Flag/K-K-K-Katy/Mairzy Doats/Old MacDonald Had a Farm/Goodbye, My Lady Love/Linger Awhile/The Gang That Sang "Heart of My Heart"/Long, Long Ago/I Was Seeing Nellie Home/Aura Lee/Cuddle Up a Little Closer/Shoo, Fly, Don't Bother Me/Oh, Dem Golden Slippers/On the Road to Mandalay/A Hot Time in the Old Town Tonight/Toot, Toot, Tootsie.
- W. B. W/WS-1422--JOIN BING IN A GANG SING-ALONG: Shine on, Harvest Moon/That's Where My Money Goes/Harrigan/Listen to the Mocking Bird/Flow Gently, Sweet Afton/Believe Me If All Those Endearing Young Charms/Drink to Me Only With Thine Eyes/Sweet Rosie O'Grady/MySweetheart's the Man in the Moon/Forty-Five Minutes from Broadway/When the Saints Go Marching In/Little David, Play on Your Harp/Joshua Fit the Battle of Jerico/Hand Me Down My Walking Cane/Ezekiel Saw the Wheel/While Strolling Through the Park/Today Is Monday/Big Rock Candy Mountain/Oh, Dear, What Can the Matter Be?/Oh Where Has My Little Dog Gone?/Annie Laurie/Loch Lomond/Blue Bells of Scotland/Comin' Through the Rye/Hello, Ma Baby/The Girl I Left Behind Me/Bill Bailey, Won't You Please Come Home?/Wait for the Wagon/Sweet Adeline/On Top of Old Smokey/Down in the Valley/This Old Man/Schnitzelbank/Pop Goes the Weasel/Careless Love/Li'l Liza Jane/Cindy/Where Did You Get That Hat?/So Long, Mary/Three Blind Mice/Anchors Aweigh/Tramp, Tramp, Blow the Man Down/For He's a Jolly Good Fellow/Love's Old Sweet Song/Juanita.
- W. B. W/WS-1435--JOIN BING AND SING ALONG: My Wild Irish Rose/Come Back to Erin/Killarney/The Minstrel Boy/In the Gloaming/Come Where My Love Lies Dreaming/Little Annie Rooney/Du Du Liegst Mir Im Herzen/Ach Du Lieber Augustine/Oh, How Lovely Is the Evening/Goodnight to You All/She'll Be Comin' Round the Mountain/Our Boys Will Shine Tonight/The Gospel Train's a-Coming/Walk Together, Children/Nut Brown Maiden/Casey Jones/Polly Wolly Doodle/The Man Who Broke the Bank at Monte Carlo/I've Been Working on the Railroad/Asleep in the Deep/Battle Hymn of the Republic/When Johnny Comes Marching Home/America the Beautiful/There Is a Tavern in the Town/Oh, Susanna/Maryland, My Maryland/Carry Me Back to Old Virginny/The Bear Went Over the Mountain/Gumtree Canoe/Dear Evelina/My Gal Sal/I Don't Want to Play in Your Yard/Abdul Abulbul Amir/Heaven, Heaven/O Mary, Don't You Weep/Nobody Knows the Trouble I've Seen/Roll, Jordan, Roll/O Sole Mio/Funiculi, Funicula/Grandfather's Clock/Keemo Kimo/Sweet Genevieve/Santa Lucia/In the Evening by the Moonlight/Goodnight, Ladies.

- W. B. W/WS-1482--ON THE HAPPY SIDE: Singin' in the Rain/Darktown Strutters Ball/Around Her Neck She Wore a Yellow Ribbon/My Little Grass Shack in Kealahakua, Hawaii/Me and My Shadow/Five Foot Two, Eyes of Blue/Marching Along Together/Should I?/Blue Moon/Cecilia/Gimme a Little Kiss, Will Ya, Huh?/When the Red, Red Robin Comes Bob, Bob Bobbin' Along/The Loveliest Night of the Year/Don't Sit Under the Apple Tree/My Pony Boy/The Daring Young Man on the Flying Trapeze/Billy Boy/A-Tisket, A-Tasket/Forever and Ever.
- W. B. W/WS-1484--I WISH YOU A MERRY CHRISTMAS: Winter Wonderland/Have Yourself a Merry Little Christmas/What Child Is This?/The Holly and the Ivy/The Little Drummer Boy/O Holy Night/The Littlest Angel/Let It Snow! Let It Snow! Let It Snow!/Hark! the Herald Angels Sing/It Came Upon the Midnight Clear/Frosty the Snowman/Pat-a-Pan/While Shepherds Watched Their Sheep/I Wish You a Merry Christmas.
- W. B. 2R/2RS-1401--JOIN BING AND SING ALONG--101 GANG SONGS (2 LP's). Same contents as W. B. W/WS-1422 and 1435.
- WLSM 5--THE BIBLE STORY OF CHRISTMAS: St. Luke Narration (Others non-Bing).
- WLSM 25--WHAT CHILD IS THIS? Same Bing content as WLSM 5, but non-Bing contents are different.
- Won. LP-79--MOTHER GOOSE SONGS/THE EMPEROR'S NEW CLOTHES. Reissue of Gold. A198.23 and A198.22.
- Won. LP-121--HOW LOVELY IS CHRISTMAS. Reissue of Gold. A298.21. [NOTE: A test pressing (GRC-21) is titled THE MAGIC AXE.]
- Won. LP-148--RUDOLPH THE RED-NOSED REINDEER AND OTHER CHRISTMAS FAVORITES: How Lovely Is Christmas (Others non-Bing).
- Won. LP-314--ALI BABA AND THE 40 THIEVES 40. Reissue of Gold. A298.20.
- [NOTE: Won. LP-79, 121, and 314 were also reissued on the Golden label with these same catalog numbers.]

78s

- Cap. 3506--Now You Has Jazz/[High Society Calypso--non-Bing]
- Cap. 3507--True Love/Well, Did You Evah?
- Cap. 3695--Seven Nights a Week/Man on Fire
- Gold. R-339--They All Lived Happily Ever After/ Ali Baba and the 40 Thieves (story)
- Gold. R-350--An Incident on Rogers' Creek (Both sides, titled Indian Adventure; an incident on Rogers' Creek)
- Gold. R-355 -- Never Be Afraid / Emperor's New Clothes (song and story)
- Gold. R-364--Mistress Mary, Quite Contrary/Humpty Dumpty
- Gold. R-371--How Lovely Is Christmas (Both sides)
- Gold. R-386--An Axe, an Apple, and a Buckskin Jacket/Boy at a Window
- Gold. R-395--Old King Cole/Sing a Song of Sixpence
- Gold. R-396--Little Boy Blue/Starlight, Star-bright
- [NOTE: All Gold. 78's are 6".]
- Vrv. V-2025--I've Got Five Dollars / Mountain Greenery

45s

- Amos AJB-111--Hey Jude/Lonely Street
- Amos AJB-116--It's All in the Game/More and More Ana. ANC-1143--Frenesi/Maria Bonita
- Cap. F-3506--Now You Has Jazz/[High Society Calypso--non-Bing]
- Cap. F-3507--True Love/Well, Did You Evah?
- Cap. F-3695--Seven Nights a Week/Man on Fire
- Cap. 5088--Christmas Dinner Country Style/Do You Hear What I Hear?
- Cap. 6032--True Love/Now You Has Jazz
- Cap. 6276--Christmas Dinner Country Style/Do You Hear What I Hear?
- Col. 4-41104--Straight Down the Middle/Tomorrow's My Lucky Day
- Col. 4-41387--I Couldn't Care Less/Say One for Me
- Col. 4-41496--Just What I Wanted for Christmas/The Secret of Christmas
- Day. 401 (UK)--Gonna Build a Mountain/Sugar, Don't You Know?
- Day. 402 (UK)--Tie a Yellow Ribbon 'Round the Old Oak Tree/It's Not Where You Start
- Day. D-1001--And the Bells Rang/A Time to be Jolly
- Gold. FF-453 -- Never Be Afraid/Emperor's New Clothes (song and story)
- Kapp K-195X--I Love You, Whoever You Are/Never Be Afraid
- Kapp K-196X--How Lovely Is Christmas/My Own Individual Star
- Lon. HLU-10532--Where the Morning Glories Grow/Eres Tu
- Lon. SN-20095--There's Nothing That I Haven't Sung About/The Way We Were (Promo disc)
- MGM K-12946--Incurably Romantic/The Second Time Around
- MGM 12961--Muskrat Ramble/Dardanelle
- Pick. 0745--Where the Rainbow Ends/What's More American?
- Pick. 8903--Where the Rainbow Ends/What's More American?
- Pick. 8940--What's More American?/(I Call You) Sunshine
- Pol. PD-14452--June in January/Yesterday When I Was Young
- Rep. 0283--Don't Be a Do-Badder/The Hukilau Song
- Rep. 0315--Christmas Candles/It's Christmas Time Again
- Rep. 0317--Go Tell It on the Mountain/We Wish You the Merriest
- Rep. 0424--The Secret of Christmas/The White World of Winter
- Rep. 0478--Far From Home/How Green Was My Valley
- Rep. 0645/RS-20645--Step to the Rear/What Do We Do with the World?
- Rep. R-20217--Fugue for Tin Horns/The Oldest Established Permanent Floating Crap Game
- U. A. 109X--Nothing in Common/Paris Holiday
- U. A. XW700-Y--That's What Life Is All About/Send in the Clowns
- Vic. 47-7695--It's a Good Day/The Music of Home
- Vic. 61-8514--Hindustan/On a Slow Boat to China
- Vrv. 2025--I've Got Five Dollars / Mountain Greenery
- W. B. PRO-131 (Promo disc) -- Harrigan/Heaven, Heaven / Listen to the Mockingbird/Nobody Knows the Trouble I've Seen/O Mary, Don't You Weep/Roll, Jordan, Roll/Shine On, Harvest Moon/That's Where My Money Goes

Cap. 2-750 (in album EDM-750)--HIGH SOCIETY: Little One/Well, Did You Evah? (Other non-Bing).

Cap. 3-750 (in album EDM-750)--HIGH SOCIETY: True Love/Now You Has Jazz (Other non-Bing).

Cap. 4-750 (in album EDM-750)--HIGH SOCIETY: I Love You, Samantha (Other non-Bing).

Gold. 00215--READ AND HEAR: How Lovely Is Christmas.

Gold. EP-407--BING CROSBY SINGS NEW CHRISTMAS SONGS: How Lovely Is Christmas/Boy at a Window.

Gold. EP-408--BING CROSBY SINGS MOTHER GOOSE: Old King Cole/Sing a Song of Sixpence/Mistress Mary, Quite Contrary/Humpty Dumpty.

Gold. EP-444--BING CROSBY'S ALL BABA: Open Sesame/40 Thieves 40 (story)/One Rich Brother/One of Us Is a Thief (story).

Gold. EP-464--THREE WESTERN HEROES: Young Jethro Swung His Mighty Axe/Johnny Appleseed/An Incident on Roger's Creek.

Gold. EP-4444--(Title?): Open Sesame/One Rich Brother (Kassim)/One Rich Brother (Ali Baba).

RCA 20402 (Au)--(Title?): The Music of Home/The New Ashmolean Marching Society/It's a Good Day/Aloha Means I Love You.

U. A. UAE-10001--PARIS HOLIDAY: Paris Holiday/Nothing in Common (Others non-Bing).

Vic. EPA 1-1473--BING WITH A BEAT, VOL. 1: Let a Smile Be Your Umbrella/I'm Gonna Sit Right Down and Write Myself a Letter/Along the Way to Waikiki/Exactly Like You.

Vic. EPA 2-1473--BING WITH A BEAT, VOL. 2: Dream a Little Dream of Me/Some Sunny Day/Last Night on the Back Porch/Whispering.

Vic. EPA 3-1473--BING WITH A BEAT, VOL. 3: Tell Me/Mama Loves Papa/Down Among the Sheltering Palms/Mack the Knife.

Vic. EPA-4331--FANCY MEETING YOU HERE: Hindustan/Fancy Meeting You Here/Isle of Capri/Say "Si Si."

Vrv. EPV-5020--BING SINGS WHILST BREGMAN SWINGS, VOL. 1: 'Deed I Do/The Song Is You/Heat Wave/Mountain Greenery.

Vrv. EPV-5021--BING SINGS WHILST BREGMAN SWINGS, VOL. 2: The Blue Room/They All Laughed/Cheek to Cheek/Have You Met Miss Jones?

Vrv. EPV-5022--BING SINGS WHILST BREGMAN SWINGS, VOL. 3: Jeepers Creepers/I've Got Five Dollars/Nice Work If You Can Get It/September in the Rain.

W.B. ED-1363-1--JOIN BING AND SING ALONG, VOL.1: When I Grow Too Old to Dream/Doodle Doo Doo/All I Do Is Dream of You/Take Me Out to the Ball Game/Meet Me in St. Louis, Louis/Peggy O'Neill/K-K-K-Katy/Mairzy Doats/Old MacDonald Had a Farm.

W.B. ED-1363-2--JOIN BING AND SING ALONG, VOL.2: Daisy Bell/The Bowery/After the Ball/Long, Long Ago/I Was Seeing Nellie Home/Aura Lee/Cuddle Up a Little Closer/Shoo, Fly, Don't Bother Me/Oh, Dem Golden Slippers/On the Road to Mandalay.

W.B. ED-1363-3--JOIN BING AND SING ALONG, VOL.3: When You Wore a Tulip/You Were Meant for Me/Give My Regards to Broadway/You're a Grand Old Flag/Goodbye, My Lady Love/Linger Awhile/The Gang That Sang "Heart of My Heart"/A Hot Time in the Old Town Tonight/Toot, Toot Tootsie.

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ADVERTISEMENT

Bing just happens to have a few copies of the fine Bishop-Bassett discography, "JUST FOR THE RECORD" which are surplus because of minor defects. Those writing soon enough may have a copy of this hard-bound book for \$5.00, plus postage - a savings of nearly half.

These are clean, mint copies. Write to BINGANG and ask for one - you will be billed with shipment - don't send any money now.

no comment; however,

This item is rather dated, coming from the January 19, 1985 issue of the San Francisco Chronicle. However, it still strikes a note that registers on my ear-trumpet, and if you'd like, you can change the name of Michael Jackson to any of the other nonentities whose records are selling billions, and whose claim to fame is as tenuous as that of a mashed potato sandwich on an onion roll.

Gerald Nachman has repeatedly over the years given true and favorable tribute to Bing. Note the penultimate paragraph - perhaps we shouldn't worry too much about the recognition being given to the world's no-talents - what does it really mean when it comes to the Great Bookkeeper to tally up the artistic worth of an individual?

Anyway, any real artist who covets a Grammy should be shunned for the company he seeks to keep.

62 San Francisco Chronicle

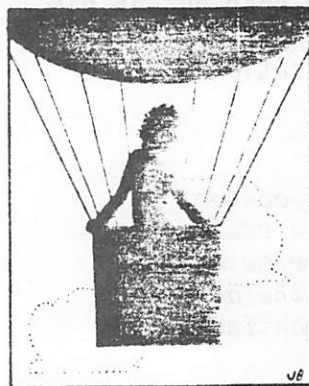
GERALD NACHMAN

Beat It

We are on the verge of being Michael Jackson-ized. I feel it coming; it's an old tune. There's no escape. By this time next year, I will not be able to boast, as I can today, that I've never heard Michael Jackson sing and barely know what he looks like.

This happy and profound state of ignorance is nearly at an end. Jackson is about to consume the magazine industry in a gulp. A publisher wants his memoirs, the Michael Jackson life story, and an inspiring 25 years it's been.

Barbra Streisand, ever sniffing the air for this week's headline, wants to cut an album with him. A special is in the works. Barbara Walters is on hold. The Michael Jackson combine is humming.



The question I wish to pose this morning is a modest one: Just who is Michael Jackson? What does he want, why is he around and how did he get here? Where was I?

Jackson, who recently "swept" the Grammy nominations, the Annies (American Music Awards) and is favored to nab the Jammies (The Pajama Industry's Life Achievement Award), is a singer of some sort - performer anyway. A safer designation.

There is some argument even among pop music experts over how much, if any, talent he has. Talent is beside the point right now, anyway; the critics can take a hike. Michael Jackson is beyond talent, beyond criticism, beyond understanding.

Jackson represents that new phenomenon in American show business, the famous nobody, a name you know but can't attach a personality to, or even a face, a name that is always with us and yet never quite in focus.

I've never heard Michael Jackson sing and don't know anyone who is willing to say he has. I caught two minutes of "Thriller" (or is it "Killer"? "Filler"? by accident; that doesn't quite count.

Siskel and Ebert ran a snatch of his music video thing (a commercial badly disguised as a short subject) on "At the Movies," and I couldn't wait for it to go away. It had nothing to do with music or video. Or anything. It was a plug.

Seeing it, however, killed three birds at once: allowed me to catch the hottest item in pop music, to see what MTV was all about and to get a fleeting glimpse of the renowned Mr. Jackson.

It revealed that not only had I seen more of him than is necessary to survive in today's society, but that I hadn't been missing anything. Which is all beside the point, because Michael Jackson is here to stay, despite his murky image.

Enter now a sub-phenomeon, the marketing of popularity, a word synonymous with "great." If anything, it means obscurity (paging Mr. Orwell). Some of our most "popular" figures are unknown to 95 percent of the public. "Pop music" no longer means popular or, often, music.

"Pop" to who? To buyers of Top 40 records, a sliver of the body politic. It's like calling Jane Fonda's exercise book or a Garfield paperback best-sellers. Is a book without writing a book? Is a pop song nobody can sing a song? Can a man few people know be popular?

Because I'm a media tapeworm, I'm aware that Michael Jackson is an outgrowth of the Jackson Five, another mystery act. Whatever became of the other Jackson four? Do they still see Michael? Is he acquainted with the Michael Jackson who does a talk show in Los Angeles?

Michael Jackson was nominated for 12 Grammys, 12 more than were ever awarded to Billie Holiday, Al Jolson, Fanny Brice, Bing Crosby, Louis Armstrong, Hoagy Carmichael, Teddy Wilson, Ethel Waters, Fats Waller, Ethel Merman, Mary Martin, Fred Astaire or Judy Garland.

I suppose winning a few Grammys can't hurt. It's a good way to break into show business.

WHO SAYS SO?

Days go by, and one gets the impression that all of his work goes down the drain, unseen and unappreciated. Then the postman brings a letter with a note of encouragement, and it all seems worth-while again.

It is not the intent of this page to solicit letters; after all, if they are acknowledged, it only makes more work; if they aren't acknowledged, then the writer feels he is working in a vacuum. But it was thought that you, the reader, might be interested in your fellow-members reactions. Herewith, a few samples from our desk:

William Fowler, Jr. 1825 Crossgate Lane, Louisville, Kentucky 40222: One of the few things I really look forward to in this day and age is the "BINGANG" magazine. I never tire of reading about Bing, and listening to his records.

All of us who receive the magazine really appreciate all the work that must go into it, even though we do not contribute.

I like the club and the magazine even though I am not what you would consider a collector. I do not keep files of my many records I have, I just love to play them and listen to that beautiful Crosby voice and delivery. I am a singer on the side with a local band here in Louisville, and so I like good music. Many of the people we play for ask for a "Crosby" song now and then. They don't ask for any of the others by name....except occasionally.

I did not intend to be so long-winded, only to tell you that I have some of Bing's films on video cassette, and I would certainly like to get copies of some of Bing's earlier films and short subjects. My system is VHS.

Thanks again for everything!

It is surprising about how many of our members are also singers, or who are in the music business. Whatever it is that pleases Mr. Fowler about BINGANG, may we be able to continue. And for those of you with VHS, who'd like to help out a fellow collector, Mr. Fowler would enjoy hearing from you!

Bradford J. Gates, 4557 - 18th Street, San Francisco, California 94114: It means a lot to me to have the help that I've had with my Crosby collection since I've met Bob Shaw, and he suggested I join Club Crosby. He has really gone out of his way to help me.

Enclosed is my check for the two John Joyce LPs, and my reservation slip for the English book, "The Road to Hollywood". I am a happy member!

Thanks for making BINGANG!.

Here is a young, recent member, who has benefitted by contact with an older member. Bob Shaw has the right idea - the real purpose of meaningful collecting is helping other pilgrims along the way, who have the same objectives as you, but not the accomplished approach to some of the problems. Hope your continued membership pays off, Brad!

Stanley Wayman, 18 Beckerle Street, Danbury, Connecticut 06811-4608: Thanks for sending the lovely Bing Crosby record, "Slightly Latin". Payment is enclosed.

Just a few short years ago, I was scrounging about for a few Brunswick record numbers; this is a far cry from today, with so many Crosby albums, books, our own discography, et al.

I just played this album JGB 1005 and find it just terrific!

Here one of the elder statesmen of collecting emphasizes the golden opportunities of the new collector; for years, the older collectors had to go on, without even knowing what some of Bing's masterpieces sounded like - not even poor reissues were available. Look at the present flood of treasures!

Will Friedwald, 682 Warren Street, Brooklyn, NY 11217: I'm working on a book which will be called "Jazz Singing: A Critical History" which will be published in two or three years by Charles Scribner's Sons. Having been a Crosby person all my life, you can be sure that Bing will get plenty of space in this "pathetic pamphlet I'm penning", as he would say.

I'd like the opportunity to share my chapter on Crosby and Louis Armstrong with the readers of your magazine. Enclosed is a copy, and I hope you can find space for it in an upcoming issue. I'd like to know what hardcore Bingfans think of it.

Member Friedwald is giving us a preview of a book that enlarges on Bing's status as a Jazz Singer, something which has been commented on by Jazz musicians themselves, but generally ignored by Bing's listening fans. In this issue, in a slightly abridged form, is Will's analysis of Bing, side by side with Satchmo, as another facet of his career is frozen in the printed word for all time to refer to.

Lars Roth, Notarievagen 23, S-237 00 BJERRED, SWEDEN: "Another Moving finger--" You have asked members to take active part in BINGANG. Since I've only been a member for a year, I do not know at all what kind of articles you have had printed. Living in Sweden it's very hard to be a "Bingfan". It's almost impossible to get hold of even newly issued records - not to mention books. And you can only afford to travel abroad so many times. Therefore I do not think I've got anything to add, that your readers do not know about already before.

Even so, I hate being a "sleeping member". A few weeks before his death, Bing did visit, and perform in Oslo, Norway. It's a long way from Norway to USA - wherefore I decided to put together something about that event.

In this issue, we print Lars' story of that visit, with some sidelights and quotes omitted from the US press. Lars acquired an impressive folio of clippings from the Oslo press, and we regret that we cannot reproduce them all here. Suffice it to say that Bing's reception was augmented by the appearance of a Brunhilde-type rejoicing in the cognomen of "LiliBabs". She has to be seen to be fully appreciated. Bing should have hired her on the spot as a body guard!!

We have received many, many letters from members who are assembling their own collection of video cassettes of Bing's movies. For a complete representation, one must go outside the commercial channels, since so few of Bing's movies are yet available from that source. Therefore, welcome a light at the end of the tunnel - "White Christmas" has been announced as available, and there may be more before too long. In the interim, members have struck up some interesting deals via trading with each other. Rather than printing the names and addresses of members who wish to trade, let BINGANG know of your interest, and we shall try to put you in touch with a member (or members) who have what you want, or who want what you have! Printed elsewhere in this issue of BINGANG is a listing of Bing material, with code numbers assigned to each. In corresponding with other members, refer to the codes, rather than going to all of the trouble of writing out the titles, some of which are rather tedious! And when someone sends you something in a trade, for heaven's sake, acknowledge receipt of it, and get your part of the deal in the mail promptly. Nothing kills off regard faster than to accept something of value and not pay for it promptly!

Pierre Bugnot, 19, Rue Doct, Acquaviva, 13004, Marseille, France:I don't quite agree with James Raymond Crenshaw (he's seen through your "Stringbean" disguise, Ray!) about what he thinks of Bing's album, "Hey Jude/Hey Bing", first published in 1969 on the Amos label (re-released these days by MCA, it seems) - certainly not Bing at his best, especially in the first track "Hey Jude" (whose orchestral backing I particularly hate) but - "Little Green Apples", "Both Sides Now" and "Straight Life" are worth listening to and do not deserve J. Raymond's bitter words - have a try at these three tracks at least -

Well, it is difference of opinion that makes horse races, so they say - and there has been much difference of opinion about this album - though most of it has to do with just the degree of poor quality, rather than whether there is anything here of much merit. Certainly, even Pierre "hates" part of it - and with so much good material which could be reissued, and which has not even been considered, "Hey Jude" is a poor choice for those who want records they can play over and over without "hating" any of it.

As a matter of interest, our friend Lars Roth, mentioned earlier in these pages, also chided JRC somewhat for not liking this album - please refer to the first sentence of the preceding paragraph one more time!

James D. Owen, 3824 Orange Way, Oceanside, California 92056: The liner notes for "Music Hall Highlights" indicates I should contact your organization for more information on Bing. I would like to know where I can locate the best, most complete discography; I'm using one from Ken Barnes' "The Crosby Years". modified somewhat by some actual label data and some differences with Barry Ulanov".

Maybe we didn't tell him right away about Wayne Martin's articles in BINGANG! Note how far back Mr. Owen found it necessary to go to find discographical data - and how going back invalidated the date contained in later, supposed accurate publications. While the final, definitive discography which contains everything about anything connected even remotely with Bing is still years down the road, Wayne's efforts, right now, are (is?) the only source that reflects careful research and accurate compilation. Those of you who have all of the 1980 et seq copies of BINGANG have access to discographical data on Bing that can be found nowhere else in such usable form, and to such a degree of accuracy. No slight is intended to the other currently available compilations - but they do not have the substance and content of the Wayne L. Martin Magnum Opus!

Priscilla J. Koernig, 1423 Oak Street, San Mateo, CA 94402: Priscilla write to appraise us of developments in Hillsborough, just to establish an awareness something in the press as "on the positive side for a change". She transmits a xerox copy of the "BOTIQUE VILLAGER", a Hillsborough and Burlingame publication, which tells of a 25,000 square foot development on Burlingame Avenue which will be named "CROSBY COMMONS" in honor of Hillsborough's best-known family. It will house eight to twelve retail shops, and will have displays of Bing Crosby memorabilia, including his 19 gold records. One wonders if these are reissues! (Only kidding, of course, but with those at Gonzaga, and those offered for sale at the Auction, it does give one pause for wonder.

Anyway, what a place for a record shop! And Priscilla, can you give us a follow-up? We'd like to run some pictures, and tell a little bit about the Bing displays.

BING'S STAR SHINES BRIGHT AND IT WILL CONTINUE

TUBE TALK

Bing Crosby's star still shines 8 years after crooner's death

Compiled by KAREN SMITH
From AP and Knight-Ridder Dispatches

The kid had a lot of talent.

He didn't have a great voice, most of the critics agreed. He lacked vocal strength, and he had a limited range.

But still, he had something.

He was cool and jazzy and hip and just a bit cocky. And he had an instinctive feel for music that made him an innovator.

But he just wouldn't work at it. He was, some critics said, a little lazy and — well, unprofessional.

The kid, the unprofessional, lived a long time, and became known around the world as a consummate professional, a strongly religious man and a beloved family man.

He made dozens of hit records. One of them sold more copies — millions more — than any other record ever had.

He went into movies and became one of the biggest box-office attractions of all.

He won awards for dramatic acting, including an Oscar as best actor. He did comedy and became half of a classic movie team.

He had one of the most popular shows on radio and later had a hit television series and a string of classic specials.

He was **Bing Crosby**, who died at 73 just about eight years ago — Oct. 14, 1977.



BING CROSBY

A big success

It's hard now to imagine that there was a time when Crosby was thought of by an older generation as something of a threat to the nation's youth.

But like most of the singing idols we have had, Crosby was something new and vaguely unsettling to the parents of his fans.

He was the right man in the right place at the right time. His voice was too small for the big music halls

of the previous generation. His career was made possible by the latest technology of the day: the microphone and the radio.

With the microphone, he didn't have to strain to sing loud. He could concentrate on saying the words musically, conveying the meaning of the lyrics as no music-hall showman or opera singer ever had.

Crosby also was a fine jazz musician, a great scat singer and a friend and fan of musical great Louis Armstrong.

But most of all, Crosby was popular.

As of 1975 his recording of "White Christmas" had sold more than 30 million copies, making it — at that time — the best-selling single of all time.

There is no authoritative figure on total sales of Crosby records, but in 1960 the Hollywood Chamber of Commerce presented him a platinum record to commemorate selling 200 million records.

In 1970 he got another one when Decca claimed sales of more than 300 million Crosby records, and the 1980 book "The Crosby Years" by Ken Barnes (St. Martin's Press, 216 pages, \$12.95) says his total sales up to 1975 are estimated in excess of 400 million.

The kid with the poor work habits made a pretty fair success of himself.

Our good friend, member Bill Fowler of Louisville, Kentucky, shared this news story from the Louisville Times. It is reproduced here so that members who missed it in syndication could see that there are papers that remember Bing as he really was — and who at this far remove, can still recall with pleasure his artistry and decency as a human being. More power to the Louisville Times and its staffers!!!

Mr. Satch & Mr. Cros

Being Chapter 2 of an upcoming book by
WILL FRIEDWALD

"oh melody! oh memory!"

"I was in the spirit on the Lord's Day, and heard behind me a great voice, as of a trumpet."

- Revelations (1:10)

Bing: Now folks I'd like to present an old friend of mine and an old friend of yours, too. In fact, this fella's a friend of everybody that really gives a hoot about music. This man here is at least 99 and 44/100ths percent pure music. Ladies and gentlemen, the mighty Louis Armstrong! (applause) Louis, that's quite a write-up I saw about you. I was reading Esquire magazine this month, you're in there big, ain't you?

Louis: Yeah, Pops! thanks very much.

Bing: I dug it, and I wanna tell you that your description of the jazz music and the jazz musicians of the '20s was a tremendously interesting item, Lou.

Louis: Well, we were all jumpin' pretty high then, Daddy.

Bing: You still jump pretty good I think.

Louis: Thanks, Daddy, but I ain't really been off the ground in years!

Bing: I was thinkin' of some of those old records you made in those days, the '20s, for Okeh. Gee, they were really wild! Those songs had some titles, didn't they?

Louis: Yeah, we took tunes like "Potato Head Blues,"...

Bing: "Potatoe Head Blues!" Yeah, that was a gasser...

Louis: "Chicago Breakdown," "Struttin' With Some Barbecue..."

Bing: "Cornet Chop Suey," "Hotter Than That..."

Louis: "Heebie Jeebies..."

Bing: "Heebie Jeebies!" That's the record where you dropped the music and you had to scat.

Louis: We had to keep goin', yeah.
 Bing: Scattin' first started there, wasn't it 1926?
 Louis: Scattin' started right there, because we dropped the music and the man in the booth said (falsetto) "Go ahead! Go Ahead!"
 Bing: So you made with the re-bops, huh?
 Louis: Yeah!
 Bing: Well they were killers all those recordings, every one of 'em. You know, lots of those records are collector's items now, Lou.
 Louis: Yeah, but when us boys made those records, we was collector's items too, you know!
 Bing: You were?
 Louis: Of course, the collectors never caught up with us.
 Bing: I see what you mean, Louis, 'cause I was with a band once myself.
 Louis: Yeah, but when you went into the band business, you joined Paul Whiteman, and that was very high class.
 Bing: I should say it was, we had our own special bill collector. This boy traveled with us, he was a fellow named Morris...
 Louis: Morris Bland?
 Bing: That's him.
 Louis: I knew him well.
 Bing: I guess you did! What are you doin' in Hollywood this trip, Louis? You making a picture or something?
 Louis: I'm working on a picture out at M-G-M called Glory Alley. It's a story about New Orleans.
 Bing: I read about that picture, Glory Alley. I understand that you have a very, very dramatic part in the picture.
 Louis: Yeah (laughs), this old cat has gone legit there! (again) (After Louis sings "I Get Ideas")
 Bing: I don't thing you've become a legitimate actor, you've become a legitimate singer!
 Louis: No, Daddy, no, that's your racket!
 Bing: That's not my racket! I don't want to complain or anything, Louis, but now that you and I and Ella (Fitzgerald) have gotten together on the same show, don't you think we oughta head South and see if we can pick up a few blues for the folks, pick up a few beats down there.

We really don't know when either Louis Armstrong or Bing Crosby - the two most important singers in all of jazz - were born. Early in their careers each became shrouded in legend, not just the anthropological gossip which collectors attached to the lives of Bessie Smith and Cliff Edwards, but the finely-crafted mythology known as public relations work. Drummer Zutty Singleton told his student, Trevor Richards that he and Armstrong were both born in 1898, and James L. Collier, Armstrong's latest and most controversial biographer, devotes pages to conflicting pieces of evidence that argue for different possible birthdates. Similarly, most of the dates and ages handed down to us concerning Crosby's birth don't add up. Somebody came up with a baptismal certificate, apparently genuine, but another source has it that this was actually prepared many years later when it was discovered that no such document existed for the world's most popular entertainer.

We know, also, that both came from poor families - Armstrong's hardly a family at all. In the late '40s, when Crosby was seen as the ultimate American everyman, the writers of his broadcasts and press releases tried to create a middle class background for him. Ironically, this was the one stratum to which he had never belonged. Raised on a near-poverty level, he became one of the wealthiest men in

show business before he was 40. Crosby's father, when he worked, held down a job in a brewery, and, as such, was barely able to support his wife, seven children (of which Bing - originally Harry - was the fourth) and various other relatives that lived with them. Crosby later admitted that while his father succeeded in feeding and sheltering them all, the children had to work for everything else, including clothes, shoes and school books. Armstrong's upbringing was bleaker still, as he was raised in the most squalid, desolate area of New Orleans, which would make a contemporary black ghetto seem like Shangrila by comparison and by a mother who was barely around and a father who wasn't at all.

But we really can't pry any further into their personal lives, especially their childhoods, with speculating, and closer scrutiny may be unnecessary anyway.

Both men became attracted to music and entertainment very early on, and each grew up determined to make it his career. Growing up in New Orleans Negro red light district, where "entertainment" was the principle business and even danger, to use Armstrong's metaphor, "was dancing all around you then," Armstrong sang in a vocal quartet in his early teens. No casual affair this, since there was money to be made by poor boys on the Storyville streets, there was a lot of competition and Louis' group had to rehearse and make an aural study of harmony and part-singing. "He could sing real well, too," remembered Peter Davis, bandleader in the colored waif's home where Armstrong learned to play cornet, "even though his voice was coarse." From the beginning, Armstrong's desire to become a singer and entertainer outmatched his will to create art (whatever that was). In 1947 he autographed a photo of himself in front of his Esquire Magazine Award Statuettes, "Satchmo Louis Armstrong won them each for his being topman on vocals and the trumpet" (*italics mine*), and shortly after leaving the orphan asylum he wrote a song that became a popular standard, "I Wish That I Could Shimmy Like My Sister Kate."

Armstrong had recorded dozens of discs as a sideman to Oliver, Henderson, Clarence Williams and any number of blues singers when he began his most important series of records in 1925. These are now known collectively as the "Hot Fives," a term that includes all of the small group sessions made under Armstrong's leadership in Chicago from 1925 to 1928.

In these Hot Fives, Armstrong changes the face of jazz on every conceivable level: rhythmically he establishes the standard 4/4 "swing" tempo, and structurally he establishes the melodic statement-solo-outchorus format, both which have been endemic to jazz ever since. Conceptually, he redefines the music itself by upgrading the role of the soloist from simply taking short breaks and slight embellishments to fully improvised chord-based solos of a whole chorus or longer. Armstrong's achievements even move away from a musical plane to a social one, for he began the shifts in the music that would enable it to become a world popular art. To borrow Lester Bowie's phrase, Louis Armstrong created "Jazz as we know it."

These records are most successful from an instrumental vantage point, and in the course of establishing the supremacy of the jazz solo, Armstrong along the way devised much of the soloist's vocabulary, the use of pauses and call and response interaction between lines occurs on many of these records.

On numerous Hot Fives he sings wordless breaks rather than playing them. It seems as if Armstrong has confused the functions of the voice and the instrumental solo, but this was merely a stage in his experimenting, in which he would change the way both would be used from that point on. By 1928, however, he realized that this was not the way to go, and that the voice and the horn should perform inter-related but not identical actions.

Roger Pryor Dodge, criticizing Armstrong in 1934, took his singing to be "playing trumpet solos with his voice," but this had ceased to be the case long before '34. Jazz critics, who are by and large not interested in pop singing, took

Louis Armstrong's contribution to the vocalists' art merely one of his minor miracles, like God bringing forth the cattle and the creeping thing on the fifth day, and sell Armstrong short by making the ridiculous claim that he somehow "invented" scat-singing, a critical cop-out that saves one the trouble of really addressing Armstrong's vocal work. Cliff Edwards, had scat down pat (so to speak) at least a year before "Heebie Jeebies."

It seems unfortunate that Armstrong should be remembered for any one element of his work, for his gift was one of integration, of putting together the separate elements in both black and white traditions, although he didn't do it entirely alone.

Armstrong started working on his ability to entertain audiences in 1929, when his trumpet work and improvisatory vocabulary were nearly complete. His outward expansion depended on three alterations to his work: First, his repertoire switched from jazz-and-blues works to popular songs; second, he now worked for the most part in front of big bands rather than small groups; and thirdly, he would now give equal time to his singing.

For Armstrong to achieve the mass popularity that was his destiny, he would have to do more than scat and mumble trumpet noises, but he had to open yet another nut that no one had been able to cinch before him: How was it possible to jazz-sing popular songs and ballads? As Armstrong once said of Bix Beiderbecke (the only trumpeter until Dizzy Gillespie's time to challenge Armstrong's basic conception) that he and Bix were, after all, "working on the same thing." That statement might have equally well included Bing Crosby, who, fortunately for Armstrong and for all of popular music, also happened to be working on this same problem.

The story of Crosby giving up law school to play drums and sing in a jazz band ("I'd rather sing than eat," he reportedly told his disappointed parents) and the trip from his native Washington to find big time showbiz in Los Angeles in a beat-up old jalopy, are as well known to followers of popular music as the tale of little Louis Armstrong firing a gun and winding up in the orphanage is to jazz buffs.

A few months after Armstrong cut "Heebie Jeebies" in 1926, Paul Whiteman, who had been one of the first popular bandleaders to show an interest in jazz, and as we have seen, in vocalists, hired Crosby and his partner Al Rinker as the industry's first full-time bandsingers. The mere act of signing on someone who did nothing but sing seemed strange enough in those days, but the choice of Crosby proved to be nothing less than radical. Crosby did not fit into either of the two modes that had been established for non-classical singers by this point, he was not a noisy Jolson-clone like Billy Murray or Irving Kaufman. Nor did he act like the equally affected zombies of the early post-microphone period like Ruth Etting, Whispering Jack Smith and Gene Austin, who overdid their understatements to such a degree that they were even further away from jazz than the belters had been.

Crosby, it turned out, fitted Duke Ellington's term "beyond category," and had to set about developing a category of his own. It would be a long, slow process, not really complete until Crosby had been a star for years, and it took him five years of making records before he really caught on. What made it work was that Crosby's gift for integrationalism matched Armstrong's, and he began to work out the outline of the new style by assimilating the best of what had come before.

In Crosby's early recordings, as part of the Paul Whiteman Orchestra, we can hear him mix in these elements almost one by one: From the classic blues singers (especially Ethel Waters, who, in turn, would learn a thing or two from both Armstrong and Crosby before the decade was out) Crosby takes formalized blues feeling, he absorbs the vitality and strength of personality of the Jolson era without its excesses, he acquires subtlety from the mike bunch but manages to keep awake while doing it, and most importantly, the new instrumental soloists, espe-

cially the cornet players Armstrong and Beiderbecke, pass along to him their advancements in phrasing, rhythm, the concept of vocabulary and even of improvisation itself, without having ever to strictly limit one's voice to an instrumental imitation. All of these traits, by the late '20s were being alchemically mixed in Crosby's work. Add to these Crosby's own personality, his brilliant knack for doing the right thing at the right time, and you have a new style that we can call jazz-influenced popular singing.

Crosby's rhythmic advances, discovered largely through Armstrong's influence but at least partly on his own, signify the final break with the past. On his first solo chorus, "Muddy Water," he approaches the tune like a blues singer (not as well as Bessie Smith does, but she recorded a version of the tune for comparison) but there's never an attempt to mimic one or to just sound black. The jazzy mannerisms, like the unexpected beat on "I declare" at the end of the release, come out sounding Crosby, and even these devices would soon be outnumbered by inflections that are strictly Crosbyish in origin.

Not that the "true path" was always clear. He runs smack up against a dead end in his first really hammy ballad, "High Water" (what is this obsession with water that white songwriters attribute to southern blacks?), in that he can't think of any better way to tackle it than as a Jolson imitation, right down to an over-dramatic spoken monologue right in the middle.

But if you doubt that remarkable things are happening here, listen to the way he holds notes at the ends of lines on a relatively unimportant record like "I'm Afraid of You," or, on a major one like "T'ain't So, Honey T'ain't So" - particularly the last eight bars. "Make Believe" shows more clearly what Crosby is trying. The full, enormous Whiteman entourage, even with the most advanced arrangers on the scene (Bill Challis, Don Redman) nearly causes a lot of Crosby's pregnant ideas to miscarry, but here the strings and horns lay out for 32 bars and Crosby takes his chorus with just the rhythm section. It's not even the rhythm section, really, most of these guys can't keep up with him either, but bassist Steve Brown, perhaps by virtue of his New Orleans origin, knows exactly what's going on. While the others supply outdated oom-pah chunks, Crosby and Brown sing swing along in a rhythmically freer 4/4 tempo, the definitive characteristic of post-Armstrong jazz (It was Brown who later described this signature as one of the essentials of "modern" jazz).

For years other singers had been listening to Crosby (at the first, his vocal group, The Rhythm Boys, had more of an immediate impact) as the industry followed everything Whiteman did, but now musicians were beginning to notice Crosby, too. The first of these to realize the ramifications of these new developments in his own work was, not surprisingly, Louis Armstrong. His "I Ain't Got Nobody" and "I Can't Give You Anything But Love," show that he is learning how to balance scats and trumpet-phrases with conventionally interpretative singing, at this stage his vocals more or less serving as interludes between powerful trumpet solos. Armstrong's 1930 "I'm Confessin'," selected by Gary Giddins as the Louis record that most strongly reflects Crosby's reciprocal influence, is a milestone for both men. Satchmo uses as many Bingish trills, held notes at ends of lines (which Louis doesn't ordinarily bother with), and guitar accompaniment (a standard feature of Crosby's early solos) as he does his own roars, insertions, and unexpected repeats of words.

The early '30s saw the Crosby and Armstrong styles at their most convergent, although their individual personalities were strong enough to pull them away before too long. Nevertheless, they would retain enough of their mutually-developed bag of tricks to make their later performances together high points of both careers. More importantly, now that they had put all the pieces together, no man could tear them asunder, and hundreds and hundreds of singers would use the vocabulary

developed by Armstrong and Crosby in the late '20s and early '30s. The spread of the new language was hastened by the rising mass-popularity of each man, in two of the only cases in Western history wherein an artists' fame and fortune came to be equal to his talent, so perfectly a part of their time and culture they were. Even the ingeniously planned revolt of the Philistines in the mid-'50s could not vanquish the artform they mutually created. Because by the middle of the nineteen-thirties, all of the problems had been solved.

Crosby's improvisations on three standard tunes, "Sweet Georgia Brown," "Some of These Days" and "St. Louis Blues" make clear how far his ability to spontaneously create melodies has developed by 1932. The jazz content is extraordinarily high even on the "straight" melody statements (the first choruses), and in time we will value these even more than the scatted portions. He embellishes each melody with the full stock of well-timed pauses, breaks, grace notes, passing tones (a device he would not be fully comfortable with for a few more years), syncopes and irregular, middle-of-bar entrances.

But more than melodic and rhythmic ingeniousness, there's a sense of just-plain-right-ness to everything he does, from the way he states any lyric and tune and makes you feel the meaning of each deep inside, without being maudlin or hammy, to the amazing architectural skill he displays - clearly he has learned Armstrong's lessons well - in the way he organizes an improvisation. The scat on "Sweet Georgia Brown" swings with a vigorous up-and-down motion from the very first syllable. Around the 16th bar he produces a catchy five-note lick which sounds so good he reiterates it five times, drifting lower and lower on each repeat. When he finally hits bottom, he springs back up by climbing up on a more complex figure he had introduced previously at around bar eight. It turns out to only be a partially-scatted chorus, however, but his is no loss as he climaxes the performance by coming down real hard on the words "Sweet!" and "Georgia!" in strong, staccato fashion, with an attention-grabber of a pause between them. Then, in complete contrast, he throws in a superfast topper, "They call her sweet Miss Georgia Brown!" The structure of this ending could not have been conceived before Armstrong, but Crosby has personalized it completely.

All the more remarkably, "Sweet Georgia Brown" does not mark an especially high point in his career, he made dozens of records that are equally satisfying or more so. Paradoxically, "St. Louis Blues" was foredestined to be a masterpiece for its teaming of Crosby with Duke Ellington's Famous Orchestra. There hadn't even been many name band/pop star teamings at all yet, and here was the idea multiplied exponentially: the ultimate jazz-pop singer with the ultimate jazz orchestra. A twelve-inch, four-and-a-half minute affair, we have time for Cootie Williams, Tricky Sam Nanton and Johnny Hodges to solo, plus two vocal refrains by Crosby. The first uses Handy's melody as a point of departure, and he sings both the major and minor strains in a slow, authentically gully-low meter, backed by Ellington's piano and Barney Bigard's clarinet. The second vocal takes place in double time and scat syllables, but it's the first refrain that we remember. We know he can scat like it's going out of style, especially at double-time (it would have aroused greater interest and been especially Armstrongian to have Crosby scat in slow blues time), but who knew he could sing a blues lyric with such authority? "St. Louis Blues" triumphs in the way it manages to be Ellingtonian, Crosbyesque and genuinely the blues at the same time, with none of the three having to suffer.

Crosby recorded "Some of These Days," about the greatest of his earlier, jazz-styled performances, in Chicago about a month after "Sweet Georgia Brown," using a small group of Whiteman men directed by Lennie Hayton. Finally, the human voice can stand as an equal with the other instruments of the jazz band, without having to imitate them or sacrifice the qualities that make it special. Crosby's solo precedes statements of equal length by Eddie Lang, Mennie Klein and Frank

Trumbauer, and in itself must be one of the most exciting vocals ever improvised. Crosby builds the first 16 bars - which include some of the fastest scatting ever put on vinyl - out of pairs of notes rather than individual ones. Apart from creating a mood of polyrhythmic superimposition (2/4 over 4/4, or is it the other way around?), this instills a marvelous feeling of momentum as these syncopated units not only swing by themselves but as cells in the phrases he builds out of them.

For the rest of the chorus Crosby alternates between these two note patterns and conventional single notes. His improvisation ends with a perfectly constructed conclusion, and Crosby impresses us most with the stable resolution of the ending line, for it would have been so much easier but less satisfying to use Shelton Brooks original ending. In fact, only once in any of these three pieces does anything reminiscent of one of the composer's melody appear, towards the end of the A-take of "Sweet Georgia Brown," but this is just a fragment and one which Crosby does not use in the B-take. Remarkably, though Armstrong and Crosby had brought scatting - vocal improvisation - into "modern" (post-Armstrong) jazz only a few years earlier, by the mid-'30s they had exhausted all of its possibilities, and it wasn't until the bop era that anyone really found something to do with the method (though Leo Watson and Ella Fitzgerald gave it a good shot).

Armstrong's "Basin St. Blues" (1933) not only shows the singer taking the scat technique to its limits, but is truly one of the most thrilling jazz records of the decade. It owes little to the melody Handy wrote (or complied) and even less to the limits of the blues. Armstrong had recorded the piece five years earlier in a small group version that serves as a blueprint for this 1933 big band masterpiece, passing on to it its relaxed tempo, tinkly celeste introduction, scat vocal with background voices, and overall structure. The arranger (Budd Johnson?) has divided the piece into five sections with stop-time breaks running throughout. The first of these, which follows the celest vamp (here played by Teddy Wilson instead of Earl Hines), has trombonist Keg Johnson playing the melody and a clarinet break halfway through. Louis takes most of the remaining four sections for himself, and they can be described.

Leaving aside the trumpet solos (terrific as they are), the two Armstrong vocals here proclaim his mastery of the human instrument for separate, related reasons. Armstrong sings on top of a choir of sidemen who hum the harmony line, an effect he tried in the '28 version but couldn't quite pull off with only two hummers. The effect he gets of voice-over-voices has metaphoric counterpoints that stretch across the whole history of jazz, from its church roots to the parallel of big band swing, where a soloist plays in front of a choir-like ensemble of horns (Herschel Evans' chorus in Count Basie's "Blue and Sentimental" (1938) being the most vocal I can think of offhand).

Equally important, Armstrong scats both vocal refrains, but he is no longer trying to sing like a trumpet, but instead sends nonverbal messages - Satchmo noises - which owe nothing to the restrictions of prewritten melodies. Why is scatting not appropriate here? Because Louis Armstrong has tapped into his own core of emotion, gone back and released feelings so deep, so real and so full of meaning that they can't be verbalized. To try and connect them with words or lyrics would only cheapen them.

We receive these messages the same way Armstrong transmits them, they bypass our ears and our brains and go directly for our hearts and souls. At this point in his development, Armstrong characteristically ended his performances with climactic high notes preceded by dramatic pauses. What's important about the ending of "Basin St. Blues" is that instead of ending as if he were playing his horn - which owes something to Italian aria form - he finishes more like Crosby, letting the rhythm, the pauses and an ensemble ride-out bring us home.

At the end of the side, Armstrong voices aloud what surely be going through the heads of every one who has ever heard this record - "Yeah, man!"

Crosby and Armstrong would go on perfecting their craft until their deaths, but by 1935 most of the dragons had been slain. And it's only from this point on that they do their best and most consistently exciting singing - here the mature period in the lives of each man begins. The single most important roadmark that makes 1935 the half-way mark is that it is the year that the recording careers of both men came under the control of Jack Kapp. Joe Glaser, Louis' manager, had been pushing him in Kapp-like directions for some time, and Crosby had worked with Kapp since 1931, but not until 1935 did Kapp have both men under contract and full-rein to carry out all of his ideas on his own label. Jack Kapp is possibly the most controversial figure in all of popular music. He is revered in as many histories of the record business as he is villified in histories of jazz. At the same time he is the ultimate philistine, who forced artists to record material that critics charged was trashy and beneath them, and the ultimate high brow snob who went bananas when anyone tried to jazz up the classical repertoire. Kapp was the crook to end all crooks, who shamelessly cheated the young Count Basie even as he twisted his arm to record innane novelty tunes and simultaneously he is the benevolent patriarch who was the first to make artists' royalties company policy and was (at least) indirectly responsible for Billie Holiday's greatest records. You can credit Kapp with such innovations as the girl bandsinger (all three of the first great canaries, Mildred Bailey, Connee Boswell and Lee Wiley, ran up against him at one point or another) but you can also justifiably accuse him of a short-sighted point of view that was directed, in the main, against jazz, as Lee Wiley said, "At Decca they had a sign above the door that said, 'Sing the melody.'" But whatever you think of him, you have to admit that in the cases of Bing Crosby and Louis Armstrong, his ideas were one-hundred percent dead on target.

Kapp's ideas later became the germ of "middle-of-the-road" music, an overly perjorative term but one I think he would have approved of (like Wagner's prototypical Nazism). Realizing that in Armstrong and Crosby he had the two founding fathers of modern pop singing, he devised a way for them to expand both their musical horizons and their popularity, by turning them into all things for all people, specifically in all musical genres. Under Kapp's aegis the two men continued to record the contemporary "mainstream" popular stuff, but between the two of them they also took on country and western (then called "hillbilly") music, sacred music, hawaiian-styled ditties, rhythm numbers and other novelties, french chansons, folk songs and nostalgic older good-old-good-ones, cover versions of other artists' hits (including each others), light classics, kiddie songs, comic pieces and a limitless number of duets with other singers and vocal groups, and team-ups galore with popular name bands. In the midst of this ocean of vinyl, which nearly drowns us in sheer variety, Armstrong and Crosby snuck in a fair amount of the small group jazz performances which initially made both reputations.

The Kapp principle worked for each man for different reasons. It worked for Crosby because, it turned out, he really was the ultimate musical everyman, and he and Armstrong used this overwhelming plethora of performance modes to convey the full range of human experiences. Slowly, a persona evolved out of the records, and the writers of Crosby's radio shows and movies gradually fashioned an everyman character for him. Whether or not this actually was the case isn't important, for he played it so well for so long that it must have had some ring of truth to it. No one ever found a limit to the kind of songs he could sing, unlike Frank Sinatra, his only rival to the title of the century's most beloved voice, Crosby (or was it Kapp) believed there was no such thing as a bad song, and could prove it, too. Whether singing "Just a Kid Named Joe," "The Hut Sut Song" and "Aloha Oe," he could leave you touched.

The Kapp principle worked for Armstrong because, it turned out, he was a genius. There are only two other men in all of twentieth century music who truly deserve this accolade, Duke Ellington and Charlie Parker, and all three proved that geniuses are simply above such "mortal" considerations as repertoire and accompaniment. Armstrong was the one singer who didn't care anything about material or backing.

One point mentioned over and over again concerning Armstrong is how he "makes gold out of mere sentimental dross." We'll discuss this more fully when we talk about repertoire in full chapters, but the point here is that if Armstrong can make gold out of a second-rate pop tune, then he ought to be able to get something even better from an immortal beloved standard. But he doesn't. Armstrong makes "Red Cap" sound just as good as "Love Walked In," but also vice-versa. The Satchmotizing of a piece of music is an equalizing process, and the innate quality of the notes and chords before Armstrong got to them has absolutely no effect on the quality level of the music he makes.

Which isn't to say that all of his bands were worthy of him - Dexter Gordon once complained that the Armstrong Orchestra he held down the tenor chair in (around 1944) was pretty square, and even Anita O'Day, listening to Armstrong Deccas in the throws of passion, was moved to gripe about the lousy musicians "Louis inevitably chose to accompany him." Or even that my stomach doesn't turn as fast as yours when I hear Gordon Jenkin's sickly-sweet choir of strings on Armstrong's especially banal "Indian Love Call" (1951). But that it doesn't matter, Louis transcends all of it. Nothing, whether bad tunes, hack orchestrations, or even the bowel troubles that occasionally become part of his adhoc lyrics, can stop him from making wonderful music.

In the art of Louis Armstrong, humor connects directly with religion - which is at once very serious and incredibly joyful in his music. Many of my own favorite Armstrong records are of a quasi-sacred nature, from the first recording of the ancient southern spiritual, "The Saints" ("When The Saints Go Marching In" - 1938), which Satchmo took permanently out of Sunday services and into the jazz repertoire, and "Bye and Bye" (1941), on both of which he introduces trombonist J. C. Higginbotham and other soloists between strains, plays and sings jubilantly with the band again doubling as choir (according to Rex Stewart, which Armstrong sang this type of number is person his audiences fulfilled this function). A professional choir backs Louis on his first "legitimate" sacred recordings, including the sublime "Shout All Over God's Heaven" and "Nobody Knows The Trouble I've Seen," and he doesn't even have to take his trumpet out of the case. None of these would have been made without Jack Kapp.

Taken another way, the religious sides illustrate the evolution of Armstrong (like Crosby) from revolutionary to establishment figure. On his first church-styled record, "The Lonesome Road" (1931), he ruthlessly lampoons downhome deacons with lines like "Thank you for your contributions, Sisters and Brothers. It could've been bigger, two dollars more would have got my shoes out of pawn!" But by 1958, when Armstrong has made his ultimate religious statement in the classic Louis And The Good Book, he is no longer satirizing preachers but has become one of them - the Reverend Satchelmouth. He plays both roles, the black saint and the sinner man (Charlie Mingus' term) magnificently and to the hilt.

Louis And The Good Book may just be, along with the moving Musical Autobiography (1957), the homage Satch Plays Fats (1955) and the rhapsodic Louis Under The Stars (1957, in which arranger Russ Garcia proves that Satchmo-with-strings & standards doesn't have to be vomitous), the most satisfying of all of Armstrong's long-playing record projects. There is more of a modern "Gospel," feel to it as opposed to the old-time "Spiritual" flavor of his 1938 sacred sides, supplied mainly by the presence of Louis' All-Stars, an electric organ and a ten-voice choir. Sy Oliver

put the whole thing together, and it may be the greatest of his post-Tommy Dorsey efforts. On "Motherless Child," Armstrong even speaks directly with God (voiced by Oliver), in a way that parallels his ease in entering the hearts of men:

Louis: Yes, sometimes I feel like a motherless child.

G: Why?

Louis: Why? Because nothin' ever happens.

G: Nothin'?

Louis: Well, nothin' good.

G: So what's good?

Louis: Well, you know, to have a ball, man.

G: You sick?

Louis: No.

G: Hungry?

Louis: No man, I just had myself a whole mess of blackeyed peas and rice.

choir (singing): "...long way from home..."

G: See what I mean?

Louis: (laughs) I dig. I am a long way from home. But things could be worse, sure could!

Louis' relationship with God superseded Sunday visits, and I like to think that He gave us Louis Armstrong as the ultimate proof of Divine existence. As Lewis Carroll wrote in one of his letters, "Do you think that He cares to see only kneeling figures and only to hear tones of prayer - and He does not also love to see the lambs leaping in the sunlight, and to hear the merry voices of children...? Surely, their innocent laughter is as sweet in His ears as the grandest anthem that ever rolled up from the dim religious light of some solemn cathedral."

If Louis Armstrong's sacred music can serve as a microcosm for his entire career, then Crosby's mature work can be summed up by the many jazz records he made after 1935. Crosby had taken scatting as far as he could in the early '30s, and, as "St. Louis Blues" revealed, he crammed so much jazz feeling into his "straight" vocals that the scat itself was becoming obsolete. This suited Jack "Sing the melody" Kapp fine, but didn't mean that Crosby couldn't swing his brains out at every possible chance.

From 1936 to 1939 especially, Crosby waxed a countless number of incredibly bouncy, rhythmic sides, at first with Jimmy Dorsey's band when Dorsey served as Crosby's "house" accompanist, and then with Dorsey's replacement, John Scott Trotter, the ex-Hal Kemp arranger who became Crosby's musical director in 1937. When Trotter began to slow down the tempi around 1939-40, he created the milieu for Crosby's most successful ballad performances, among them "Somebody Loves Me," "Maybe" (both 1939) and "Day Dreaming" (1941, all of which use Victor Young's Orchestra). As jazz figured less and less in the bulk of Crosby's records, he compensated for the loss by launching a series of exclusively hot sessions with small groups. One typical date, July 10, 1940, used many of the musicians who played in the Trotter Orchestra for Decca and Crosby's Kraft Music Hall radio shows, including trumpeter Andy Secrest, originally a Beiderbecke devotee, who, by this time had adapted the Bix idiom both to swing era requirements and his own temperament, and the fine trombonist associated with the California Ramblers bands, Abe Lincoln. Four horns and four rhythm all told, they back Crosby on four tunes: two upbeat numbers from his current film, Rhythm On The River, one the title cut and the other "That's For Me." Then Crosby does a remake of one of his early, pre-Decca hits, "I Found A Million Dollar Baby," which outdoes the original. Finally, he puts out with the definitive version of "Can't Get Indiana Off My Mind," an excellent though obscure song by his old drinking buddy Hoagy Carmichael. All are terrific.

In addition to the sessions with Trotter's small groups, Kapp and Decca A&R man Milt Gabler assembled many sessions with better-known attractions from the hot circuit. Crosby made six sides with the black pianist Eddie Heywood and his small band (Vic Dickenson was there on trombone); Eddie Condon, Wild Bill Davison, Bud Freeman and their great 1946 "orchestra" played behind three Crosby vocals; he made two surprisingly compatible duets with Louis Jordan and his Tympany Five in 1944; 1952 saw a virtually undocumented reunion session with one of the major trumpeters of the Beiderbecke epoch, Red Nichols; there were also many dates with Woody Herman and Bob Crosby, both their orchestras and their small bands (The Woodchoppers and the Bobcats, respectively). This isn't crooning, groaning, boo-boo-boo-ing or any other of the unfortunate adjectives which attached themselves to Crosby's work. The only word that fits is jazz singing.

Not to be Pollyanna about it, Crosby didn't bring complete enthusiasm and perfect pipes to every recording date, especially on the hundreds of run-of-the-mill affairs with strings and no chance to get groovy. His voice sounds very thin around the mid-'40s (though considerably better on airchecks than on the Deccas), and during the late '40s and early '50s much of his material is so far beneath him he can't sing for all the stopping. The 1946 pairing with Lionel Hampton's great orchestra disappointed on both sides, as Crosby attempts to recreate Pine Top Smith's spoken monologue on the classic 1928 piano solo "Pine Top's Boogie Woogie," and the other side, a nicely-arranged "Sunny Side of the Street" has Crosby cracking in the most gruesome fashion on the first high note. It was irresponsible for Decca to ever issue the record and of Crosby not to insist on a remake session. Crosby's long-awaited collaboration with Count Basie and his Orchestra (Bing And Basie, 1972) can be written off as a loss because of low spirits, lousy contemporary songs and poor timing: Crosby and Basie should have gotten together (a) In 1938, when they were both at Decca and both nearing their pinnacles; (b) In 1956, when both were on Verve and both at absolute peak form; (c) In 1975 or 1976, after Crosby had given up smoking and got right back in there making some of the best records of his life.

Those who thought that Crosby was finished by the late '50s - because of competition from the new rock "music" which undermined the virtues of familial togetherness and American individuality Crosby stood for - soon had to eat humble pie and admit that the latter half of the Eisenhower decade was his most successful period. The defeat of jazz-based pop to rock in some ways freed Crosby of the responsibility of doing contemporary pop tunes, and after he hit 50 he did increasingly larger amounts of the music that had been his first love: jazz. He sang very well on a Verve album, Bing Sings Whilst Bregman Swings (1956), thought Bregman's Sinatra-oriented arrangements were way overrated at the time. Crosby and pianist/organist Buddy Cole's spiffy trio recorded hundreds of great standards for his late '50s radio series, some of which were released on the Decca Lps Some Fine Old Chestnuts and New Tricks, some of which were posthumously overdubbed with strings and horns twenty years later, most of which are still lying around in a vault somewhere. Finally, in 1957 he recorded his finest album ever, Bing With A Beat, a perfectly-realized venture with Bob Scobey's Frisco Jazz Band.

But after Louis And The Good Book and Bing With A Beat, their most rewarding performances were made together. The friendship of Armstrong and Crosby probably goes back to the late '20s, when the Whiteman Orchestra played through Chicago and all visiting musicians made a point of going to hear Armstrong. There were undoubtedly reunions later in New York, and in Los Angeles in 1930. "When you were at the Coconut Grove, and I was at the Cotton Club in Culver City," Louis later quipped on one of Bing's radio shows, "You showed up more nights at the Cotton Club than you did at the Grove."

When Armstrong became a hero to blacks across the nation and "There wasn't a jukebox in Harlem that Louis wasn't scatting on," Mezz Mezzrow reports, the only other artist whose records were permitted on Harlem jukeboxes was Crosby (we'll see the effect he had on black singers later on). In 1936 Crosby worked Louis into his movie Pennies From Heaven, which launched Armstrong's career as a motion picture performer, for which Kapp released a special commemorative 12 inch disc, and Armstrong probably guested on Crosby's radio shows at this point as well. Paramount Pictures filmed an Armstrong sequence for Crosby's flick Doctor Rhythm (1938), but their editing of it from the release print became no real loss, as Armstrong's number, "The Trumpet Player's Lament" was no great shakes. Armstrong went into the Decca Studios in 1939 to cut a special private recording of "Happy Birthday" for Crosby's 35th, and it shows that even then he called him "Papa Bing."

Importantly, not in any of these early ventures did Mr. C. and Mr. A. sing together - undoubtedly the fear of the dread color line kept them apart. But between 1949 and 1951, when Armstrong had broken the line with top ten hits like "Blueberry Hill," he made no less than eight appearances on Crosby's program, sang with him in Frank Capra's comedy Here Comes The Groom and made one hit record with him, "Gone Fishin'."

A lot of time is wasted on these shows, they were, after all, made for the great unwashed and not the jazz connoisseurs who remembered "West End Blues," and constantly remind us of the sacrifices jazz had to make to remain a popular music. But they also feature some of the most heart-warming, crowd-pleasing entertainment either man was ever to produce. Their duets, "Lazy Bones," "Blueberry Hill," "Gone Fishin'," "You're Just In Love," and "Kiss To Build a Dream On," do not fit within the prescribed notions of what "music" and "comedy" ought to be, but are undiluted pure entertainment that simply and utterly moves us.

"Kiss To Build A Dream On" had originally been written for the 1935 Marx Brothers movie A Night At The Opera, but lingered unsung till Armstrong introduced it in The Strip. The radio version starts out as a solo for Crosby, who unexpectedly entreats Armstrong to join him, and then the two spend the first chorus trying to figure out just who will sing what. On the second round, Papa and Pops pick up on each other's mannerisms with humor and love. When Satch substitutes "chops" for "lips" (he did this regularly on "That's My Desire") in the last eight, the crowd gets ecstatic. When Bing repeats the device in chorus two, they nearly fall out of their seats en masse. How could they not? "If you don't like Louis," said Mahalia Jackson, "you're not human!"

Though the 49-51 period saw the most heavily concentrated amount of tandem activity between the two, they would combine frequently right up to the end. Cole Porter's modo-hip tune, "Now You Has Jazz," though no one would have mistaken Porter for an expert on the subject, gave Armstrong and Crosby an excellent excuse for a duet, which they did in the 1956 picture High Society and even better in a TV special from the same period. But their one full-length album collaboration, the 1960 Bing And Satchmo, has only a few good moments, due to overdubbing, over-arranging (why does Billy May have to throw in background voices, even if he did have the panache to transcribe Armstrong's lovely 1931 trumpet solo on "Lazy River" for the choir. But the whole thing is way below May's two great duet records, Fancy Meeting You Here with Crosby and Rosemary Clooney, and Two Of A Kind, with Johnny Mercer and Bobby Darin). Maybe we are prejudiced against the record because it could never possibly deliver anything as great as the title promises.

Their work, together and apart, did not triumph so much because of their similarities, but for their differences. Each took up where the other left off, and this allowed them to create virtually the entire vocabulary of twentieth-century vocal music. Armstrong, who had grown up virtually parentless, had only the family he created for himself out of the millions of people who loved him and his music.

Crosby grew up seeking individuality and inner strength in a family where the family was all-important, and eventually became the musical patriarch of the entire world. Armstrong's great strength was his freedom and ability to express emotion, and the key to the success of Crosby's singing is the way in which he controlled emotion. It was said that Crosby never invited Armstrong (and few others) to his house, but like Louis going or not going to church each week, their relationship went beyond all that. In Crosby's personal life, he lived the words of the poet Percy MacKaye: "Because he never work his sentient heart / For the crows and jays to pick, oftimes to such / He seemed a silent fellow."

"Like everyone else, Louis loved my father," Gary Crosby told Ross Firestone, "Between shows he'd tell me endless stories about him. 'Your old man is the greatest singer,' he'd say. 'Really, he can wail.' Then he'd go on to reminisce about all the funny things that happened when they crossed paths in the old days, and how much he enjoyed working Dad's radio show and being in his movies. 'Well, Dad loves you, too, Louis.' And that was so, Louis was always one of his favorites."

We really don't know when either Bing Crosby or Louis Armstrong were born. We do know when they died, as the news was carried by form of media on the planet. Two days after the death of Louis Armstrong, on July 6, 1971, Bing Crosby served as pallbearer at his funeral. Six years later, on October 14, 1977, Crosby joined him.

"Bing's voice has a mellow quality that only Bing's got. It's like gold being poured out of a cup."

- Louis Armstrong, Time magazine

"No question about it, the happiest times in my recording career were the days I worked with Louis Armstrong...just being in the same room with this fella when he's comin' on is a complete joy and an inspiration."

- Bing Crosby, A Musical Autobiography

"I'm proud to acknowledge my debt to the Reverend Satchelmouth. He is the beginning and the end of music in America."

- Bing Crosby, Down Beat magazine.





Bing Crosby, attired in a yachting cap and puffing on a pipe, greeted the first customers for the Del Mar opening program.



A crowd of 15,000 turned out for the Del Mar opener on July 3, 1937.

IT STARTED WITH A BING



His duties finished at the gate, Bing Crosby changed to a sport jacket and white slacks, plus a straw skimmer, and walked the grounds with Del Mar associates William A. Quigley and Pat O'Brien.

IT STARTED WITH A BING

Del Mar Track Has Retained Pleasant Setting and Theme While Undergoing Years of Change

*Where the turf meets the surf,
That's the place to go,
Take a plane, take a train, take a
car.*

*There's a smile on each face
And a winner in each race,
Where the turf meets the surf
At Del Mar.*

—Del Mar Theme Song

By BILL SHIRLEY,
Times Staff Writer

8-11-85

DEL MAR—On a recent Sunday afternoon in North San Diego County, a winning combination of thoroughbred racing and splendid weather attracted almost as many people to the Del Mar Thoroughbred Club as the beaches of this resort town.

The spectators crowding an area in front of the grandstand and milling in the infield of this seaside track, in fact, looked a little like a beach crowd and a lot like a bunch of Cub fans from the bleachers of Wrigley Field. On this bright, sunny, breeze-cooled day, most of them were semi-dressed in shorts and tank tops, T-shirts or halters.

They were part of a crowd of 28,539, at the time the largest ever to watch horse racing in the 48-year history of Del Mar. The record turnout—it was broken the following week when 29,079 attended—was due partly to the increasing popularity of the track and partly to the additional space that became available when the infield was opened to spectators for the first time at the start of the meeting.

The picnic atmosphere of the infield, where spectators can stretch out among palm trees and lakes and work on their sun tans, has made the track a more attractive place to spend a summer afternoon and turned it into even a more informal place than it was

when Bing Crosby first recorded the theme song.

Some things have not changed at "The Saratoga of the West" in 48 years. Crosby's record is still played over the public-address system twice every race day, before the first race and after the last one. And adjectives such as picturesque, intimate, cozy, informal and relaxed are still used to describe the track where the turf meets the surf and most of Hollywood used to play.

As was evident on this record-breaking Sunday, however, that humans and horses come here in much greater numbers than they used to, and virtually all of the humans come by car, either on Highway 101 to the West or Interstate 5 to the East.

Hollywood stars stopped coming in large numbers years ago. Jack Klugman is about the only steady customer today. Elizabeth Taylor ran one of her horses here the other day but the actress was not seen.

In the old days, the Del Mar Hotel was loaded with stars. Built in 1905, the hotel, a playhouse for such celebrities as Rudolph Valentino, Mary Pickford, Pola Negri, Douglas Fairbanks and Jack Dempsey, closed in 1962 and was torn down in 1969.

The setting here has changed some, too. It's a change for the better.

The infield is no longer a bunch of rocks and salt flats, although the track is less secluded. The once-pretty hills to the north and east have sprouted condos like weeds, and from the stands, cars can be seen crawling in a stream along I-5.

"Tightwad Hill," where free-loaders once watched the races through binoculars, has disappeared. The stable area, once a few adobe-brick barns, stretches for

hundreds of yards behind the shrubs on the backstretch.

Although it is more popular and successful than ever today, Del Mar has had many lean days, a lot of owners and financial problems and some bad management in its 48 years. Success did not come easily.

But on July 3, 1937, the day the track opened, while San Diego newspapers were headlining "Amelia Earhart Missing in Pacific," success seemed assured for Bing Crosby's new Del Mar Turf Club.

On opening day, Crosby, casually dressed in slacks, a floppy sports shirt and yachting cap and smoking a pipe, greeted his first customers at the gate. Later, after changing to a powder-blue sports coat, white slacks and straw hat, he appeared before a crowd of 15,000 and told them, "We hope you all enjoy the meeting—and have a measure of success at the payoff windows."

Only \$183,015 was bet that day. On the Sunday the attendance record was broken, \$4,557,706 passed through the pari-mutuel windows, much of it on such things as exactas and the Pick Six, bets that were unheard of in 1937. On a typical weekday in 1985, the mutuel handle is about \$3 million.

It seemed appropriate that High Strike, a horse owned by Crosby, won the first race ever run at Del Mar. It went off at 3-1.

The first meeting ran 22 days with attendance averaging 4,654 and the mutuel handle \$101,104. It was a modest beginning but at least owners and trainers had another track, one that would become their vacation retreat, to run their horses on in Southern California. Santa Anita had opened on Christmas Day, 1934, but it would be another

Please see DEL MAR, Page 10

year before racing began at Hollywood Park.

Voters hard hit by the Depression returned pari-mutuel wagering to California in 1933, opening the door for thoroughbred racing. The theory in those gloomy days was that racing would create a big breeding industry in the state and provide jobs.

During the 1930s, Crosby spent a lot of time in the Del Mar area, using his home on the Don Juan Osuna Ranch as a hideaway from Hollywood and playing golf at Rancho Santa Fe, where he also sponsored his Crosby Clambake.

The 22nd Agriculture District Assn. was formed in 1936 to stage a San Diego County Fair. A site at San Diego's Pacific Beach was first considered, then rejected in favor of Del Mar's San Dieguito River valley. The race track, historians say, was added as an afterthought, the idea of William A. Quigley of La Jolla.

Quigley took his idea to Crosby, who liked it, and in May, 1936, the Del Mar Turf Club was formed at a meeting at the Warner Brothers Studio in Burbank. Crosby was named president, a job he kept until 1945. The first board of directors also included Pat O'Brien, who was elected vice president, and comedian Oliver Hardy. The executive committee included Gary Cooper and Joe E. Brown.

Crosby and O'Brien put up the money, interest free, for the track, which was built by Work Projects Administration labor.

The architecture is Spanish. The tower and main entrance of the stands were copied from San Antonio's Mission San Jose, and other sections were duplicates of the San Gabriel Mission and San Francisco's Mission Dolores. The adobe for the stands and barns was cut out of nearby hills.

Crosby, O'Brien and their Hollywood friends also provided the track with glamour. Hollywood, through the influence of Crosby and studio bosses Joseph M. Schenck of 20th Century Fox and Louie B. Mayer of MGM, was as much a part of Del Mar in the early days as the daily double.

The track's opening day was like a Hollywood premiere. NBC carried it live on radio for 45 minutes and featured Crosby, O'Brien, comedian Bob Burns and announcer Clem McCarthy. Oliver Hardy was the day's honorary steward and Barbara Stanwyck presented a trophy to the winner of the feature race. Robert Taylor, Bette Davis and Una Merkel were Turf Club guests.

Mayer and Schenck ordered their stars to be seen at the track on weekends. Crosby often broadcast his Kraft Music Hall from the track, and Paramount Studio staged the premiere of his movie, "Sing You Sinners," here in 1938.

Crosby's Saturday night parties in the Turf Club were famous, often lasting until dawn. He had an impressive list of entertainers, among them Bob Hope, the Ritz Brothers and Donald O'Connor. Kay Kyser's orchestra supplied the music.

The press parties, which preceded the opening of a meeting, were equally impressive. They featured such stars as Al Jolson, Jimmy Durante, Danny Thomas and, of course, Crosby.

Durante once broke up a piano on the stage. A frequent track visitor, he always sat at a table on the finish line and joked that he could get his nose over the line before the horses.

On Aug. 5, 1938, the track staged a "Motion Picture Day." The races were named The Exhibitors, The Actors, The Producers, The Screen Writers, The Directors, the Cameramen and the Motion Picture Handicap. The handicap was won by Clarcarole, named for Clark Gable and Carole Lombard.

Douglas Fairbanks Sr. and Mary Pickford were frequent guests at the track. So were Victor McLaglen, Edmund Lowe, Buster Keaton, Eddie Cantor, Red Skelton, W. C. Fields, Dick Powell, Joan Blondell, Edgar Bergen, George Jessel, Walt Disney, Harry James and Betty Grable.

James and Grable owned horses. One, Big Noise, was named after

James' famous trumpet.

Bob Hebert, a former Times handicapper and race writer who covered Del Mar in its earliest days, recalled that on the day of the 1951 Del Mar Futurity, Big Noise was entered and James, who had an engagement on Balboa Island that evening, ran out of time and had to leave as the horses were about to race.

Heading north on 101, Hebert said, James stopped on "Tightwad Hill," parked his car and, as prearranged, watched Grable through binoculars. "Big Noise won and Grable flashed James the thumbs-up sign and off he drove toward L.A.," Hebert said.

Prince Aly Kahn, one of the wealthiest men in the world, showed up at the track in 1952 and had to borrow money to bet on Moonrush in the San Diego Handicap. The horse won.

J. Edgar Hoover was once a regular visitor. Among other famous guests were King Faisal of Iran, King Michael of Bulgaria, Gen. Omar Bradley and Walter Winchell. Maurice Chevalier, celebrating his 75th birthday as a guest in the Del Mar beach home of Lucille Ball and Desi Arnaz, made his first visit to a U.S. race track and was introduced by track announcer Joe Hernandez as "Morris Chev-a-leer."

Don Smith, who ran the track for 25 years, once was asked to pin a flower on Betty Grable before she was to present a trophy in the winner's circle. Grable, he recalls, was wearing a tight, strapless dress. He handed the flower to her, he said, and told her: "I know those great legs of yours are insured, but I'm not sure about the rest of you. You pin this on yourself."

When Del Mar opened, the green fee at Rancho Santa Fe was \$1 and a round-trip plane ride from Los Angeles was \$10. Some celebrities arrived by planes that landed on a runway near the track. But most fans from the Los Angeles area, which at one time, Hebert said, provided about 80% of Del Mar's business, came by automobile or on a special train that ran each race day.

The Santa Fe railroad put in a spur to the track from its main L.A.-San Diego line. If the train was late, the first race was delayed until it got there. "The horses would come onto the track as soon as the engineer gave his whistle," Hebert said. "Once the train parked at the siding, the fans rushed for the betting windows."

Hebert said: "The atmosphere at Del Mar was really nice, relaxed and congenial. There was not much pressure."

A camera invented by an optical engineer named Lorenzo del Riccio, who once headed Paramount's technical research laboratories, was used for the first time at Del Mar and photo-finish pictures became a part of racing.

"The camera was put on the grandstand roof and officials were not sure of the accuracy of the pictures at first because the stomping of the cheering fans shook the camera," Hebert said.

The camera was thought at first to favor the outside horse, or the one closest to it, Hebert said. The solution to satisfy the doubters: A mirror was put on the inside. One is still used in a similar fashion today.

In 1949, a 19-year-old apprentice jockey named Bill Shoemaker began riding at Del Mar and won 52 races in his first meeting. In 1970 Shoemaker rode winner No. 6,033 at Del Mar, breaking a record that had long been held by Johnny Longden. Oddly, Longden had broken Sir Gordon Richards' record by riding his 4,871st winner on the same track on Labor Day, 1956.

When Shoemaker first rode here, Hebert said, every one of his horses was heavily favored. "He won five and six races a day. He influenced the odds so much, he started riding in the East."

Some of Calumet Farms' stars raced here, and the great Native Diver won the San Diego Handicap for three straight years, carrying 131 pounds in 1965. But a race on Aug. 12, 1938, did almost as much as Crosby and Hollywood to make Del Mar famous.

A match race between Seabiscuit and Ligaroti, a South American horse, drew 18,000 spectators and attracted nation-wide attention. Racing for a purse of \$25,000, Seabiscuit carried 130 pounds, Ligaroti 115. Crosby and O'Brien broadcast the race from the roof of the grandstand.

Seabiscuit won by a nose in a race that became noted for the behavior of the jockeys—George Woolf, on Seabiscuit, and Spec Richardson. "There was more talk after the race than before it,"

Hebert recalled.

The bizarre finish was detailed in the stewards' statement after the race:

"Coming to the sixteenth pole, Seabiscuit started to move on, but jockey Richardson (on Ligaroti) reached out and grabbed Seabiscuit's saddle cloth and held onto it until he got practically to the 70-yard pole, where Ligaroti moved up considerably.

"At this point he (Richardson) let go of the saddle cloth and tried to grab Woolf's wrist. Woolf fought to get his arm loose and about 20 yards from the finish reached out and grabbed Ligaroti's rein and held onto it from there to the finish."

The jockeys were suspended but later reinstated because of a loophole: There was no betting on the race.

□

Charlie Whittingham, 72, and Noble Threewitt, 74, have adjoining offices in the adobe barns on the backstretch at Del Mar. They are the only trainers around today who worked at their trade here in 1937. Stablehands said they are among the first trainers to arrive at the barns every morning, sometimes as early as 4:30 a.m.

The trainers were asked what Del Mar was like in the early days.

"It was a much smaller business then," Whittingham said. "Those were Depression years and bucks were hard to come by. A lot of trainers had their own horses here."

Whittingham worked for himself in those days, too. He had two horses. One, Over Stimulate, won a couple of races. Whittingham had been racing his horses at Caliente and when Del Mar opened, he moved them here after the Tijuana meeting.

When he first came here, he said, "There were a few cottages and the old Del Mar Hotel on the beach."

There was so little to do in Del Mar then, the trainers, jockeys and stablehands played softball at nearby Solana Beach. "Each stable

had a team," Whittingham said. "I played for Crosby's team. He played, too, and was a pretty good player." On Saturday nights, Whittingham attended Crosby's parties.

"We used to take our horses down to the beach and let them walk in the ocean," he said. "You could take them all the way to Carlsbad. Today, there is not even enough room for the seagulls."

Despite all the changes, Whittingham still enjoys his visits to Del Mar. "This is like going to Saratoga," he said. "The weather is much better here. It's kind of like a working vacation."

To Threewitt, the biggest change at Del Mar has been its growth. "It's so big now," he said. "In the early days there were only about 600 horses here."

"Now there are about 2,200 and there is room for 2,400."

When the track opened, Threewitt trained for C. B. Coit. One of his first winners was a filly named Kumsis who won a \$400 purse at the county fair meeting. The fair races followed the Del Mar meeting.

Threewitt did not go to Crosby's parties or even socialize much. "I was kind of a peon, a gyp (for gypsy) trainer," he said. "The gyps did a lot for racing in those days."

He trains 26 horses here today and said, "I still love it." He is not so sure he likes Del Mar as much. "A lot of people feel it is a vacation town," he said. "But it is not as relaxing today as it used to be. The game has almost outgrown the size of the track."

□

After getting out of the gate successfully, Del Mar ran into lean years in 1939 and 1940. Attendance dropped so low that exhibition steeplechase races were held in the infield in an attempt to boost it. In 1939, historians recorded, the track made a profit of \$69 for a 24-day season.

Business picked up in 1941 when aircraft plants in San Diego started operating around the clock. A

horse named Falso Clue and owned by comedian Eddie (Rochester) Anderson won a race that season and paid a record \$239.60.

World War II halted racing, and the track became quarters for Camp Pendleton Marines taking amphibious training on the Del Mar beaches. Later in the war, the Del Mar Turf Club Aircraft Division was formed to make bomber parts, on assembly lines set up in the grandstand.

Racing resumed in 1945 and the announcement of Japan's surrender on Aug. 14 was made by Pat O'Brien on the public-address system. The next day, a national holiday celebrating the end of the war, 20,324 spectators bet \$958,476 at the track. Crosby and O'Brien got their money back in 1946 but Crosby then sold his interest.

After that, Hebert recalled, "The track changed hands almost every other year." Viewing the rapid turnover of owners, L. A. columnist Ned Cronin labeled the track "Capital Gains Down."

The track, in fact, changed hands four times in six years and five times in eight years.

In 1954, Texas financiers Clint Murchison and Sid Richardson bought Del Mar for a non-profit corporation called Boys Inc. of America. A former Marine Corps general, Hollad (Howlin' Mad) Smith, was named president but resigned when he learned that no funds were available to build a Boys Club in the San Diego area.

Crosby returned to Del Mar in 1977 for the first time in 30 years. He said he was impressed by all the changes. He probably would have been surprised, too, the other day to see the heavy traffic on Jimmy Durante Boulevard leading into the track and the thousands of sunbathers in the infield.

It is less certain that he would have been impressed. In such a crowd, he would not have been able to stroll around the stands, accompanied by guitarist Perry Bodkin, singing to his customers.

THE GREAT MOVIE STARS - THE GOLDEN YEARS
BY DAVID SHIPMAN
PUBLISHED BY DA CAPO PRESS \$14.95

This soft-covered re-print of an earlier best seller has just re-appeared nationwide. It runs to nearly 600 pages, and is generously illustrated, with good, clear pictures. Much up-to-date revision has been done, and while it targets, specifically, the "Golden Years", the current movie viewer will find much of interest here. It is a fine book to browse in, and after all, who can fault a book whose entry on Bing Crosby starts out:

"It could be argued that no one in the history of mankind has given so much pleasure to so many people as Bing Crosby, not even Chaplin".

The book then goes on to cite Bing's record sales, and his pre-eminent status in the movies, citing the differences caused by high admission charges (to counter the fact that present day admissions are ahead of those of Bing's day, and also the dwindling attendance- something that only a block buster can produce nowadays, while in Bing's day, attendance at nearly all of his pictures would be considered phenomenal today - in numbers.

All in all, a pleasure to read, and you will find many arcane facts about your other favorites. Good Value!!

LOUIS' CHILDREN: AMERICAN JAZZ SINGERS
BY LESLIE GOURSE
PUBLISHED BY MORROW AT \$17.95

Ordinarily, this book wouldn't have met or held our attention, save for the fact for the fact that we are printing Will Friedwald's advance material on a similar book he is writing. Bing Crosby, as well as about 35 other singers, are profiled in this collection of interviews and anecdotes. The Library Journal dismisses this book as an appreciation of personalities rather than as musicians. The whole thing is categorized as "superficial". Wait for the Friedwald book!!





We all know of the close friendship that existed between Bing and Eddie Lang. However, their friendship went beyond that of casual week-end get togethers. The larger of the two photos shows them in the usual musical relationship. However (and even with the help of a "hep" PR man,) Eddie showed up at the Crosby honeymoon apartment (borrowed from Sue Carol) and prepared and served breakfast to the two newlyweds. Truly, if this happened as claimed, a true gesture of real friendship. Wonder what he served one-half as tasty as his runs on the guitar?

